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ABSTRACT

This book consists of ten papers presented at the 1976 Central States Conference on the Teaching of Foreign Languages. Three major trends in foreign language instruction were identified as themes for the conference: (1) the growing emphasis on developing communication skills in the language learning experience; (2) the concern for the individual student's attitudes, values, and needs in developing interpersonal relationships and communication in the classroom; and (3) the interest in intercultural and ethnic communication. The following papers are included in this volume: (1) "Between People - A Mystery of Language," by Charles T. Brown; (2) "A Relevant Curriculum: Linguistic Competence + Communicative Competence = Proficiency," by Sidney N. J. Zelson; (3) "Communicative Competence: Even for the Non-Major," by Patricia B. Westphal; (4) "Integrating Culture and Communication in the College Foreign Language Class," by Constance Knop, Carol Herron, and Valorie Wyman; (5) "Testing Communicative Competence," by Walter H. Bartz; (6) "Strategies for Increasing Cross-Cultural Awareness," by Sidney L. Hahn; (7) "Clue Searching: An Aid to Comprehension," by Jay Paul Minn; (8) "A Practical Approach to the Teaching of Foreign Languages in the Adult Education Classroom," by Dana Carton; (9) "Languages for Travel: A Foreign Language Alternative," by Max M. Novitz; and (10) "Environmental Education and Foreign Languages," by David E. Cox. (CFM)

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CENTRAL STATES

Report of Central States Conference on the Teaching of Foreign Languages

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Teaching for Communication in the Foreign Language Classroom

A Guide for Building the Modern Curriculum

Edited by
Renate A. Schulz

Coeditors
Edward D. Allen
Reid E. Baker
Alice Omaggio

Contributors
Charles T. Brown
Sidney N. J. Zelson
Patricia B. Westphal
Constance K. Knop
Carol A. Herron
Valorie K. Wyman
Walter H. Bartz
Sidney L. Hahn
Kay Paul Minn
Dana Carton
Max M. Novitz
David E. Cox

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Teaching for Communication

in the Foreign Language Classroom

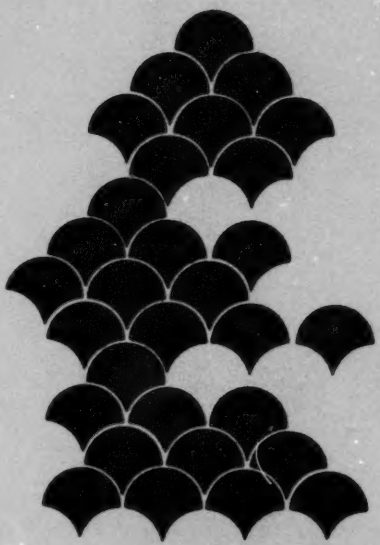
A Guide for Building the Modern Curriculum
Selected Papers from the 1976 Central States Conference

Edited by

Renate A. Schulz
Otterbein College

Coeditors

Edward D. Allen
The Ohio State University
Reid A. Baker
Ohio State Department of Education
Alice Omaggio
The Ohio State University



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Bartlett L. Wilkerson, School District of Clayton, Missouri, Dir., 1972-76.

*Where a change of academic affiliation is known, the earlier address appears in brackets.

Preface

In the last few years, many changes have taken place in foreign language instruction. Teaching methods have been moving away from the doctrinaire, restrictive, audiolingual approach toward more eclectic and flexible procedures. Three major trends were identified as themes for the 1976 Central States Conference on the Teaching of Foreign Languages:

1. the growing emphasis on developing communication skills in the language learning experience;
2. the concern for the individual student's attitudes, values, and needs in developing interpersonal relationships and communication in the classroom;
3. the interest in intercultural and ethnic communication.

For two decades, we language teachers proclaimed communication one of the major goals of foreign language study. Yet, the basic tenets of audiolingual methodology (avoiding errors, setting of correct responses, overlearning structures) did not permit our students opportunities to use the language freely for real communication. Recently, a shift has occurred: Researchers, methodologists, and classroom teachers are focusing on teaching language for communication right from the beginning of foreign language instruction. Studies in sociolinguistics and communicative competence have stressed the importance

of exchanging ideas and information (in contrast to rote learning) as both the means and goal of language learning.

A shift has also occurred in the concern for the needs of the individual learner. Previously, we were preoccupied with the learner's overt responses, produced by mimicry-memorization of dialogues and tightly structured pattern practices. Lately, learning activities have become less structured, permitting–indeed encouraging–students to express themselves and communicate with each other. Influenced by the movements of values clarification and affective learning, instruction has become more personalized. Students' self-concepts and attitudes about life, about language learning, and about each other are being explored within the language learning experiences.

Although learning about the target language culture has been a goal of long standing, texts, in the past, rarely included materials and activities geared to teaching it. Now, more and more teachers are developing their own materials, recognizing that the study of a foreign culture can be a rewarding subject of investigation on all levels. Cross-cultural communication (be it active communication, involving interpersonal language exchange, or simply an understanding, appreciation, and tolerance for members of another culture) seems to be a major concern of today's classroom teacher and today's student. Moreover, understanding and maintaining the ethnic groups within our own society is receiving increased governmental support and community interest.

In response to these current movements and concerns, the theme chosen for the 1976 Central States Conference is *Spirit of '76: Freedom to Communicate.* The three General Sessions of the Conference are to be devoted to presentations on Intercultural Communication, Theories and Applications of Communicative Competence Research, and Interpersonal Communication, with interest sessions and workshops dealing with subtopics of these main themes. It is hoped that the conference and the papers in this book will give classroom teachers the encouragement and practical know-how for working toward freedom to communicate in their own classes.

Constance K. Knop
Program Chairperson
1976 Central States Conference

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Introduction

Renate A. Schulz
Otterbein College

To the reader who is not familiar with the field of foreign language education, the title of this volume, *Teaching for Communication in the Foreign Language Classroom,* might appear to belabor the obvious—for what other purposes is a language taught, if not for communication?

To the layman, the terms *language* and *communication* often mean the same—like sports and physical exercise. Unfortunately, our methodologies of the past decades have shown that language and communication need not necessarily be synonymous. Many teachers have treated language either as a grammatical obstacle course or a body of lifeless (and often meaningless) sounds and syllables which are to be arranged according to certain patterns. The late Florence Steiner conceded that we have learned more about how to get a student to repeat, memorize, and recite than how to inspire him or her to initiate a meaningful conversation and interact with others.[1]

Many foreign language teachers have finally come to the realization that speaking and communicating are not necessarily identical activities. Students may practice *speaking* by repeating or reciting a dialogue (which has often been committed to rote memory), doing an oral substitution drill, or answering a cued question, but they are not *communicating.* Furthermore, students may be perfectly able to perform the above-mentioned tasks in a classroom practice session, but be totally

unable to perform in a real communicative situation. Communicating means exchanging and sharing ideas and information; it means interacting with other people; it means being able to obtain what one needs through the use of language and, conversely, being able to understand and fulfill someone else's needs that are expressed through language, verbal and/or nonverbal.

To differentiate between these two types of language use—manipulative and communicative—the terms *linguistic competence* and *communicative competence* have been coined. Linguistic competence can be operationally defined as the ability to construct phonetically and grammatically correct utterances and the ability to differentiate between correct and incorrect sentences. Communicative competence (also called communicative proficiency, communicative ability, or integrative skills use) refers to the ability to understand a message or get a message across in a real-life situation.

Recent research findings (for example, see Bartz,[2] Savignon,[3] and Schulz[4]), as well as personal insights by many classroom teachers, have indicated that linguistic and communicative competence are not identical and, further, that being proficient in language manipulation does not automatically guarantee proficiency in real communication.

Communicative competence is a complex concept which is not easy to define. Not only does it imply knowledge of vocabulary, control of grammatical structures, and the ability to differentiate between sounds, but, as Jakobovits[5] points out, it also includes understanding the *implicit* levels of meaning (those special meanings that arise out of the situational context) and the *implicative* levels of meaning (those linguistic or nonlinguistic components of meaning that give us insights into the speaker as a person). In order to function on the latter two levels of meaning, the student needs to be aware of aspects of nonverbal communication, be they paralinguistic (tone and voice qualities), kinesic (facial expressions, gestures, posture), or even aspects dealing with proxemics (body position in relation to others). In its fullest sense, communicative competence in a second language presupposes being bicultural, as both the speaker and the listener need to share certain knowledge of social rules and attitudes to avoid misunderstandings. Language, culture, and human behavior are inextricably interwoven in their influences on communication. As Farb has stated so aptly:

> **Language cannot be separated from the totality of human behavior. It stems first of all from the unique kind of animal we are, an animal that talks. Since**

> language is learned so early in life and so effortlessly by all human children, it forms the core of all our other cultural concerns: our arts, sciences, customs, and institutions. Within each speech community, the language spoken mirrors human life—the personalities of the speakers, their attitudes and beliefs, their styles of thought and expression, their interactions with one another. More important, language categorizes the totality of human experience and makes an infinite number of unrelated events around us understandable. In fact, language so interpenetrates the experience of being human that neither language nor behavior can be understood without knowledge of both.[6]

This collection of papers is intended to be representative of the theme of the 1976 Central States Conference: "Spirit of '76: Freedom to Communicate." The articles attempt to deal with various facets of communication (including language, culture, and human behavior) and how the ability to communicate in a foreign language can be developed in a classroom setting.

If our instructional goals include the ability to communicate in the target language, it seems logical that our instructional approaches—the classroom atmosphere, the exercises and activities the students engage in, the tests, and the time and opportunity devoted to meaningful interaction—should reflect and further this objective. The concluding remarks in a chapter entitled "Free to Communicate" by Schulz and Bartz are also valid for this publication:

> Three conditions appear to be necessary for communicative competence to develop. First, the student needs authentic meaningful life situations in which to practice the language; second, he needs the motivation to express himself; and third, he needs the freedom to use the language to create and experiment linguistically in a supportive classroom environment without the fear of ridicule, being rewarded for the content of what he says, rather than having the teacher recoil at his errors. Our hope is that in the foreign language classroom of today and tomorrow the student will be truly *free to communicate*.[7]

The chapters in this publication deal with theoretical and practical issues relating to teaching a foreign language for real communication. In a provocative chapter Brown reflects on the central role of language in human life, the interaction of language and human relationships, and the implications of this interrelationship to the teacher. Although the article deals with language and communication in general terms, it should help convince the foreign language teacher of the all-important task of transforming his or her classroom into a place where communication—interaction—awareness—community can develop.

The chapters by Zelson and Westphal provide a definition and rationale for teaching communicative competence in the foreign language classroom and give many practical suggestions of exercises and approaches to develop this ability.

Knop, Herron, and Wyman propose activities that combine the teaching of culture and communicative proficiency on the college level where special time constraints and specialized goals often permit less flexibility for real interaction than the high school classroom.

Bartz discusses the need for testing communicative ability and some of the problems involved in constructing, administering, and scoring such tests. Several examples of test items are given as models for the classroom teacher.

Hahn describes how cultural insights pertaining to attitudes and values of speakers of the target language can be developed using newspaper advertisements of consumer items in combination with a socratic questioning approach. Included in this chapter are several detailed teaching units developed by classroom teachers during a summer workshop which utilize values clarification and human dynamics techniques to practice communication and gain cross-cultural insights.

The chapter by Minn deals with an important component of communicative competence—listening comprehension—and how it can be enhanced through a clue-searching procedure that requires the student to listen for specific points of information or specific structural or vocabulary items.

Communicative activities which lend themselves well to the special characteristics of an adult education foreign language classroom are described by Carton. The imaginative high school or college teacher will have no difficulties in adapting these excellent suggestions to his or her own level.

In a chapter entitled "Languages for Travel: A Foreign Language Alternative," Novitz is concerned with alternative language options for those students with only a peripheral interest in foreign language study. He presents an outline for a course that introduces the "nonspecialist" student to some basic insights into language learning and the language, culture, and civilization of a particular country.

Cox, in his chapter on "Environmental Education and Foreign Languages," points out that the foreign language classroom is an excellent place to deal with environmental concerns. Pollution and the exploitation of the world's resources are not just American preoccupations. A study of a nation's use of its natural wealth can provide interesting in-

sights into its attitudes and values concerning the relationship between nature and man.

The authors are not proposing a new methodology. They are merely proposing a reorientation, a change of emphasis—or better, a sharing of emphasis between linguistic and communicative objectives. They are suggesting techniques and approaches to *enhance* the teacher's methodological repertoire, rather than *replace* it. We sincerely hope that this little volume will serve as a source of encouragement and concrete useful ideas for foreign language teachers of all languages and at all levels.

Notes

1. Florence Steiner, *Performing with Objectives* (Rowley, Mass.: Newbury House Publishers, Inc., 1975), p. 72.
2. Walter H. Bartz, "A Study of the Relationship of Certain Learner Factors with the Ability to Communicate in a Second Language (German) for the Development of Measures of Communicative Competence," unpublished Ph.D. dissertation, The Ohio State University, 1974.
3. Sandra J. Savignon, *Communicative Competence: An Experiment in Foreign-Language Teaching* (Philadelphia, Pa.: The Center for Curriculum Development, Inc., 1972).
4. Renate A. Wolf Schulz, "Discrete-Point versus Simulated Communication Testing: A Study of the Effect of Two Methods of Testing on the Development of Communicative Proficiency in Beginning College French Classes," unpublished Ph.D. dissertation, The Ohio State University, 1974.
5. Leon A. Jakobovits, *Foreign Language Learning: A Psycholinguistic Analysis of the Issues* (Rowley, Mass.: Newbury House Publishers, 1970).
6. Peter Farb, *Word Play—What Happens When People Talk* (New York: Alfred A. Knopf, Inc., 1973), pp. 319-20.
7. Renate A. Schulz and Walter H. Bartz, "Free to Communicate," in Gilbert A. Jarvis, ed., *Perspective: A New Freedom* (Skokie, Ill.: National Textbook Co., 1975), p. 89.

1
Between People–
A Mystery of Language

Charles T. Brown
Western Michigan University

In this paper language is discussed from three perspectives of concern to the teacher. First, the paper addresses itself to the central role of language in human life. Second, it discusses the interaction of language and human relationships. Third, it indicates the significance of the above to the teacher.

Introduction

In any teaching situation there are three distinct variables: the teacher, the student or group of students, and the subject matter. Obviously, the teacher teaches the student the subject matter. What is not so obvious is the purpose behind this process. The teacher of language, for instance, teaches French as well as students. The question that arises, however, is this: Is the subject or the student the more important?

Traditionally it was the subject matter that had been the focus of attention. In recent years we have heard much about student-centered education. But this either/or emphasis misperceives the teaching act—as seen from a communication perspective.

As values, French and student are not to be compared. They are both end values in themselves. A language or any other subject matter cannot be altered to match the highest humanistic value one may ascribe to a person. Yet the fact remains that, in hundreds of classrooms every day, conflicts arise between teachers and students about the carrying out of assignments. This is nothing new. I read once that the oldest book extant is an Egyptian manuscript on education that says "A boy's ears are on his back. He learns when he is beaten." Learning is listening and one is aroused to listen if one is punished. The central issue in education is not whether the subject or the student shall hold focus. The issue is what emotions should be aroused in learning. Because emotions determine relationships, we must determine the nature of the appropriate relationship between a teacher and a student.

We should note that, with or without the aid of modern psychological analyses, the beaten boy learns to question his own value and competence, usually to either detest or to revere the subject matter that is an affront to his self-acceptance, and either to love or to hate the person who beats him. Unsure about how to relate to himself, he grows up with unpredictable distortions of reality. His brain never seems to "work right." Yet, he is not dull. (Indeed, I have known very few unintelligent people.) Statistics show that the range and distribution of intelligence scores among school dropouts is the same as that of those who graduate from high school. An even more surprising fact is that the range of distribution of career success among those with intelligence scores classified as "genius" is the same as that of any random sampling of the population.[1] There is no correlation between intelligence scores above 120 and achievement.[2] Indeed, ineffectiveness, incompetence, and failure to achieve and find fulfillment is distributed rather evenly over the population—insofar as intelligence is concerned.

Although people who do not get a good education are not so likely to live successfully as those who do, degrees of illiteracy reach all the way up into the college population. It seems, then, that "teaching is failing,"[3] and it is failing as much with bright people as it is with dull people. The central difference between successful and unsuccessful people is not whether they are bright or dull, but whether their feelings permit them to perceive themselves realistically or distortedly.

I do not mean to imply that I hold the teaching profession respon-

sible for all the bad feelings of the world. We do make our positive contribution—in feeling and learning.

The Central Role of Language

With the above considerations as a backdrop, I would like to discuss the central role of language as perceived by communication theory. The most significant single perception that should be held in focus is the fact that *verbal language is consciousness. Awareness* is a social phenomenon. Awareness is what we say to each other, or what we say to ourselves that we do not say to others. Perhaps the best way I can lift that statement from the abstract and demonstrate it experientially is to remind you of the dawning awareness that comes in reading the commentary of a novelist as he reflects upon the behavior or dialogue that has just taken place between two characters.

It might even be better to say that awareness *is* the commentary. It has been called the language *about* rather than the language *of.*[4] In other words, awareness is not the language of *action*, but the language of *reflection.* Reflection is always *about* something else.

It should be clear that though we are equating consciousness and reflective language, we are not saying that language behavior is the whole of thinking or that consciousness encompasses symbolic experience. Indeed, it seems, as Alan Watts cites, that the awareness experience, coming as it does in word after word, is like looking at a cat as it passes a given point on the other side of a picket fence. (I would add—on a foggy day.)[5] There is always the sense of an intermittant patterning within the focus of words that attempt to describe events in a Universe too large and too complex to be comprehended.

In discussing the central role of language, we have noted that verbal language is consciousness, or awareness, or reflection. Central in reflection are the closely related words "I" and "you." Helen Keller, in her autobiography, says that her life was frustration and confusion until Miss Sullivan helped her to conceive of "I."[6] And all the interaction that goes on in the home, school, the bakery, or the United Nations has as its objective a task to be performed—whether it be to learn a given verb form or to convince the Arab nations to drop the price of oil. In addition, interaction involves trying to establish *Who* is *Who* and *Who* is

doing *What* to *Whom*. The latter, the human relationship, is often called the "hidden agenda." But the agenda is hidden only for those who will not reflect upon life. Those who only will talk about such matters in life as food, clothes, cars, houses, taxes, current events, and games probably do so because the realities of self-awareness are too painful to contemplate.

Michael Goldman in *The Actor's Freedom* says that man is man because he is the language (awareness) creature. He notes that the "founding spiritual achievements of civilization are the transformation of eating into feasting and sex into love." This we do, he says, in order "to make consciousness endurable" and to "convince the imagination that society has a 'life'."[7]

What is so unendurable in life? And what has consciousness to do with that? It is the pervading fear of death that every human must suffer. Consciousness provides for every normal human being the capacity to imagine his own birth and the terror of his own termination. Religion, the most common response to this, means "to tie back to." Every religion and every philosophy is a *language* effort to find a meaning for our lives—so that life, though mortal, does not seem futile. The challenge of human experience is to keep from sinking into despair, and perhaps to relieve the tension by laughing at a bad joke. The best most of us do is to create an excitement about the games of life and to do much coming and going. Thus we chase away the boogey man. "I could play my part in life better if somebody would show me a copy of the script," we may say. That causes us to smile but the tension persists.

We understand the "hidden agenda" of all interaction if we sense that man is forced to live, by virtue of language awareness, "between a rock and a hard place." "In the beginning was the word." By the power of the word we are all immersed in the unspeakable changing identity which eventually must fade.

A Scientific Approach to Understanding Language

Thus far we have discussed language and awareness largely from an experiential examination of the "evidence." There are other ways to examine this. The social psychologists and communication students in

other related disciplines have tried a number of approaches to examining "the variables" at work which shape interactions between people and, thus, their relationships.[8] This is not the place to discuss the relevant research of the last quarter of a century. Rather, I present my understanding of the exploration.

Three polar variables seem to be at work every time we speak with each other.[9]

1. We express and reveal some degree of positive and/or negative feeling toward ourselves and the other person with whom we are interacting:

POSITIVE				NEGATIVE		
Love	Attraction	Tension	Irritability	Repulsion	Hate	

This variable is so close to our everyday experience that we do not examine its role and purpose. A literal analogy sheds light: The Universe is composed of electrons, protons, neutrons, molecules, satellites, planets, stars, constellations. At every level of observation we note parts within a system. The parts are held within the system, in their separateness, by attraction and repulsion. Seen this way, "negative" feeling for another is no less desirable than is negative electricity.

Born of the Universe, we are much like it. Yet, again, the evolution of man was in part due to the emergence of language and awareness. Through language we transformed sex into love. But love is not enough. If attraction were the only force, there would be no separateness. With attraction and no repulsion we would collapse in upon ourselves, as in fact happens in the "black holes" of the Universe. We, as individuals, do not exist unless we can push each other away. Or to put it in psychological terms, language permits identity because we can describe how we feel alike (but also different from) each other.

If I liked you in every detail, I would be like you and have no identity. Even identical twins have to have their separateness. Thus, it is all right if you do not like everything about me. Yet, please do not dislike me so much that I may not intermingle with you. I do not want to live alone, a free electron in space. Is there such a thing as a happy hermit?

A balance of positive and negative feeling is necessary to the estab-

lishment and maintenance of identity.

2. We make some impact on the self and the other person each time we speak/listen, refuse to speak/listen, or withdraw from the other person:

INTERACTION			WITHDRAWAL		
Intense	Lively	Involved	Uninvolved	Languid	Inactive

The interaction variable is essentially an energy variable. It can be conceived as a *power* or *control* factor. But these words are very slippery. Let us examine the concept of control in communication. One cannot involve oneself vigorously in an interaction with another person (either by speaking or listening) without making significant impact on both the self and the other. But one can do that consciously or unconsciously, and the impact of a conscious effort is entirely different from that of the unconscious one. Conscious control is an effort to manipulate another. While today "manipulation" is a word with unfavorable connotations, the fact remains that control is a reality of social existence. When conscious control is erased from society, the society loses its direction and eventually falls into anarchy. Manipulation, though it might be evil, is indispensable to social life.

Unconscious control is often even less benign than conscious control, for then it is nonreflective. Given the high degree of assertiveness and aggression that pervades our culture, unconscious control very often becomes compulsive—uncontrolled control.

To further confuse our understanding of the impact of language, one may exercise impact, not only to control, but to be controlled. Indeed counter-dependence creates some of the worst kinds of bonds between people. I may be dependent upon you as a way of controlling you. The most common way to do this is to charge you with unethical values when you try to get away from my dependent exploitation of you.

The subtleties of interaction are myriad and often troublesome. One, in particular, is very difficult for almost all of us to handle. We have noted above that identity means we have unique feelings that propel us into unique expression and action. However, this uniqueness (which most of us prize in ourselves) almost always stimulates a distor-

tion of feelings in the other person when conflict develops. "I don't think I see it that way" is all too easily translated into the response "I feel you don't like me" or "you do not approve of me" or "you are trying to hurt me." We have an immense fear of each other's individuality. Born to see each event through the eyes of only one person, we feel hurt or angry if others beg to see (and thus act) differently.

What is a "mistake" if reality exists in the eye of the beholder? The most important question that man must answer—or so it seems to me—is this: How can we educate a person so that he or she will not be angry about mistakes?

3. We are impelled to act, in part, by our feelings, but also in part by our sense of community with the persons with whom we interact:

I BELONG			I DO NOT BELONG		
Intense	Moderate	Weak	Weak	Moderate	Intense

This is the social counterpart of the feeling scale. But it involves a phase of existence which is very difficult to understand, and which seems to be fading at present in our culture. Yet this sense of community is the *peculiarly* human feature of man's experience.

A dog feels positive or negative. It barks or wags its tail. A dog asserts itself, it acts, it exercises power, it makes impact. But a dog does not try to convince its imagination that it belongs, for a dog does not discuss the meaning of its life with anyone. It does not have to endure the pain of human awareness. (As it turns out, there are some things to be said for living a dog's life.) Imagination is a function of language. By imagination I do not refer to the creative-artistic aspect of man, though certainly that emerges from the image-making process. By the word imagination I am referring to man's capacity, through language use, to extend his awareness of himself beyond his present perceived environment into the future, indeed even into eternity.

We have discussed the role of language in producing consciousness and identity. Now let us focus upon man's language power to create actually two identities—the identity of what he is in this hour and the identity of what he may be tomorrow and tomorrow and tomorrow. . . . That ghost image of the self, the self that does not yet exist in behavior, is the origin of the peculiarly human power to *value*. If we

were just able to accept what is, all conflict would be gone—all distress, corruption, wars would vanish. And so would the godlike quality in us. Abraham Maslow has noted that one of the key qualities of the person who is creatively growing is his capacity to hold in sharp focus clear end-values—not instrumental values, but values that are ends in themselves.[10]

This is an intensely important point, because a person whose values serve to get him something else has no lasting values except his feelings of the moment. Victor Frankl observed this phenomenon in concentration camps where people were able to endure in the face of starvation, brutal work, and inhuman punishment.[11] They held values that could not be used. We sometimes call this "transcendence"—the ability to rise above and go beyond the limits. Just as the acting of interaction cannot be completely separated from our feelings, so our values cannot be completely separated from our feelings. Thus it is the very value we place upon community relationship that gives us the power to transform eating into feasting and sex into love. Arising from the awareness that illume in language the "spiritual" creation of relationship is man's response to death. Abraham Maslow relates that after his heart attack he found a depth of loving he had not known before. It was the alteration of his values that deepened his feelings.

In the Christian ethic we like to say that service to others is the character of transcendence. In psychological terms this does not seem to be true. I have known a number of persons who lived unbelievably long lives whose sole value was longevity itself. They would not do anything to endanger the existence of their mortal tomorrow and persist solely in the value of survival. I do not know how close one can come to holding on to that value as one approaches its incompatible enemy, the realization that one has to belong to something other than one's life. However, as we approach the value of the self (individualism), we decrease the value of community. As we decrease the value of community, we decrease interpersonal communication. As we decrease interpersonal communication, we decrease our impact and any sense of identity except that of survival.

Learning and Human Relationship

Under this heading my central focus will be Philip Slater's subtitle of his book *The Pursuit of Loneliness–American Culture at the Breaking Point.*[12] Although in the last section we shall discuss the meanings of this analysis for the teacher, it may be well to note here, that our increasing problems in the classroom arise from the turmoil in the culture.

In terms of the history of man, we are coming at present to the end of a most radical century. The factory that took father away from his children (except in the evening) began in America in the mills built to make northern uniforms during the Civil War. Sixty years before, in 1800, ninety percent of our ancestors lived on farms. In 1900, ninety percent lived in cities. My family bought its first automobile when I was fifteen years old. Prior to that, I went almost everywhere on foot. Until I was fourteen, I lived in the same house and evolved in changing relationships with the same people. I had my fears, but I belonged. By the time I reached high school, my father was a rising company man, and the company began moving us from city to city. I attended five high schools in those critical adolescent years and belonged no place and to nobody except to my family. I did not know it then, but I was among those experiencing the first waves of "future shock."

The duration of home ownership now in the more industrialized areas of America is typically two or three years. In the suburbs we are scarcely aware of our neighbors. We belong to groups selected out and controlled by automobile travel.

One who examines these observations critically may recall that man was a nomad until he settled along the Jordan River after the last Ice Age, about 10,000 years ago. But as nomads, most people stayed for a lifetime in the same group and traversed yearly the same terrain. After fire-making was discovered, humans huddled each evening around the fire and exchanged their awarenesses and observations with the same people–for a lifetime.

Even as a boy, I knew a kind of patriotism of "my country right or wrong," a kind of territorial loyalty which I do not encounter very often now. Not that such allegiance is desirable. As one futurist points out, after several generations of physical mobility, radio, and a generation of

television, a new allegiance to mankind is beginning to evolve.[13] But that value has yet no community with its rituals. Communication is difficult to develop. It cannot be developed without community.

It may be that our love relationships need not last for a lifetime. Intimate relationships may evolve fast and decay fast. Certainly, the divorce rate is beginning to challenge the marriage rate. Carl Rogers believes that marriage may evolve into a variety of different forms of commitment, perhaps longest for the rearing of children.[14] Whatever may evolve, it will be a new community with trust as a central value. The critical issue in relationship is commitment. And the essence of commitment is "I will be honest with you, I will not deceive you." Duration is one measure of the success of the commitment. But a contract is a legalism, and external pressure on persons. It has little to say about what happens between persons. According to Buber, commitment is what happens when one "takes his stand in relation." Buber is talking about the critical transcendent moments when one exists in union with another (what Maslow calls "peak" moments of awareness). And perhaps Buber's poetic statements come as close to expressing the experience as man is able to. He says "the primary word I-Thou can only be spoken with the whole being. . . . When Thou is spoken, the speaker has no thing for this object. . . . No deception penetrates here."[15] Trust is where there is no deception. According to Buber trust is the cradle of the "Real Life." In honest relation, momentary flashes of awareness of the other as a precious and therefore inviolate being are experienced. These moments (if we have them) work themselves into the language of our ultimate values.

Two people or two hundred million people are held together by values that they share.[16] But I am not suggesting any particular values that we "ought" to hold in common. The communication inventions of radio and television have destroyed the authority of any one living culture. When literally all people of the earth know all the values of the earth, we are in the process of evolving the values of the "Global Village." At present it appears we are in limbo. We do not know whom to include or whom to exclude in our "community," for we do not know what to value. Ultimately, says Margaret Mead, a vision of the lives of our unborn children's children will come to spread among the people of the earth if man on earth is to endure.[17]

The Implications for Teaching

I believe that the analysis of this discussion has several significant implications for teaching, whatever one may teach, but most particularly for the teaching of language.

1. Above all else, this exploration of language shows that language and identity are inextricably linked. Thus, to teach anything means to manipulate the student's self-awareness. If, by our influence, we make him uncomfortable with himself, we teach him to distort his perceptions. We are, thus, all teachers of thinking. We help a person to cloud the issue or to see it clearly. We help him to risk and thus to tolerate ambiguity, or we teach him to be defensive and thus to search for unambiguous closed-minded certitude—a need born of the reality of fear.

The teacher must arouse emotion. One does not learn without emotion, for the lack of emotion is indifference, and indifference deadens motivation. Given the human condition, the most available emotion is fear, but the result of instilling fear is bad thinking, even when fear fixes the material we want the student to remember.

But, at the present time, the arousal of fear in the classroom does not work well, for our sense of community is weak. When the bonds of relationship are weak, the exercise of authority produces rebellion, not compliance.

Thus, we only have left for our use the other emotions, both negative and positive. Mixed appropriately, they produce the differences that give us identity and the likenesses that establish our common bonds. Accepting ourselves, we forge ahead; disliking ourselves, we have motive for change. Conflict between attraction and repulsion is basic to the dynamic we call energy, life, action. As teachers, the issue to keep in mind is this: Does the conflict of emotions I am arousing in the student produce growth or decay? As a student of communication I perceive the arousal of some negative feelings and even fear of failure as necessary ingredients to the dynamics of conflict. The degree of such arousal must be measured against a continuing evaluation of the results.

2. I have argued that impact does not take place in interaction without emotion. Both everyday experience and research show that the length of time of recall is directly proportional to the amount of emotion involved. Tell me what you heard that made a difference in your life, and you will tell me about something you heard with great

emotion. Quite in harmony with this relationship between emotion and memory is the fact that low degrees of feeling provide more accurate short-term memory. A quiz at the end of a highly emotional hour will produce answers laden with error.

But the critical point I am trying to make for the teacher is this: If he is forced to excite emotion in order to teach, he must accept the fact that teaching involves relationship. In short, emotion is the substance of human relationships. The teacher who does not want to be involved with students is not going to make lasting impact of material or himself.[18]

The teachers I have had who were afraid to be involved with me remained distant from me, and I remember only faintly their existence or their subject matter. The teachers who aroused fright in me caused me to study and to feel always uneasy when I confronted relevant material. Teachers at large, and one high school speech teacher in particular, aroused me to "go blank" in public speaking situations. These experiences had a profound impact on my effort to become a poised speaker. This led to a study in rhetoric which evolved into a lifelong study of human communication. What otherwise might have been my destiny I, of course, cannot know. I have grown. I feel, however, that had I experienced less fear in learning, I would have come closer to shades of feelings that belong to patterns of meaning just beyond me.

The teachers I remember most vividly related to me more in a positive than in a negative way. They caused me to feel I had powers. I identified with them deeply, and I ascribe my eventual though late evolvement as a professor to my identification with them. I have evolved into a teacher who seldom feels negative toward a student. Perhaps if I experienced more negative response, I would arouse more energy and excite more competent work with some students. In these latter observations I am contradictory, but the very theory I propound involves the contradiction of incompatible feelings.

We have to establish relationships to teach. We have to reach out. I do not mean we have to be extroverted to teach well. I mean we have to feel strongly about those we teach. If we are interested in them, we excite their motivations. At the same time we are interested in our subject matter because we feel it has made a difference in our lives. Just as students cannot feel indifferent about subject matter in order to learn

it, so we have to be aroused by both the presence of the students, and the content for which we meet in a class.

Relationship with students does not necessarily mean we socialize with them. But it means to get to know a student individually. That is why I have an immense regard for the individual conference, especially when problems exist or when we cannot understand the behavior of a person.

In sum, we arouse emotions in order to teach. These emotions determine what the student will remember and how long he will remember the content of the communication. Emotions also affect the way he feels about himself and the teacher. These feelings are intertwined in the learning and the evolving identity of the student.

3. What is the function of empathy in maintaining the relationship, and what is its impact upon the growth of both the teacher and the student? We have cited Rogers's view that the essence of commitment is honesty. We need to understand that honesty in relationship is contingent upon empathy.

By empathy we mean the capacity to feel the presence of the other person as something separate from the self. Empathy is feeling like the other person feels. The empathic process, we sometimes read, is a pendulum-like swinging, in split seconds, between sensing one's own internal response to interaction and sensing the other person's response. When we say, "I understand," we are saying "I sense your experience as you experience it."

If we are having trouble seeing as the other person sees, we can often induce greater insight by repeating to him our translation of what he has just said. When he easily nods assent, we feel close to that life.

Empathy is the process of coming to know the otherness. Sometimes we can capture it instantly in our posture, a gesture, our walk, or a smile.

The inherent purpose of teaching helps the sensitive teacher. Although we often wish that their motivation were greater, students do come to class to learn. The student's awareness of what he aspires to is excited by the existence of the classroom community, and the teacher who comes into relationships with students gradually and unconsciously comes to feel and respond to the values and aspirations of the student. When this occurs, it leads to great moments of teaching. The in-

structor is reinforcing the student's aspirations, thus motivating motivation. And now the success of the student stimulates the instructor's professional need to feel competent. Thus, both student and instructor, taking "their stand in relationship," increase their commitment to each other and to the relationship.

Hopefully the concepts of "honesty" and "deception," are clear from the context. The more usual perception of honesty is based on a moral code. To be sure, it is not difficult to defend "honesty as the best policy," but codes are legalisms that are external to human relationships. Relationships are the bonds that hold persons together. And we are bonded by our feelings. A relationship grows or rots as the feelings vary that compose it. Reacting to those feelings is honesty. When we come to live by the code of honesty we are simply responsive to our feelings.

Honesty is complex because our feelings are complex. You meet somebody in the hall and he says, "How are you?" You have just come out of a bad class. What you say depends on who is speaking to you and how much time you have. One cannot separate honesty from appropriateness. So where do we go for the source of honesty, if not to a legalism? We go to the feelings basic to our existence, those nurtured by the empathic moments of knowing the Thou or otherness of others. As Buber says, these deeply emotional moments are the cradle of our growth.

An examination of the teaching act reveals clearly the fact that I, as a teacher, cannot teach a person I do not know. Teaching requires a relationship in which two people interact. This does not say that a person whom I do not know cannot learn from me. The obvious example is you who are reading this. I do not know you, except as a generalized "you," teacher of language. Conversely, you, because of what you read, can and do create for yourself a person, an author, with whom you may interact. Mass media, from television to books, provide learning for those who have the capacity to fantasize an interacting person, created from words on a page, a voice on tape, or an image upon a screen. I am positing the difference between the *creation* of interaction and the *reinforcement* of one-way communication. Perhaps the best longitudinal "research" supporting this distinction is a recognition of the impact of half a century of radio announcers, in the main, using standard Mid-

west speech. H. L. Menken predicted that radio would erase regional dialects. As nearly as we know, however, American dialects are what they were fifty years ago, despite an immense amount of travel that would tend to erase differences. Many people alter their dialects as they move into a different region. But in that case, there is a two-way interaction between two living persons.

4. Let us turn to the most important implication of communication theory for the present-day teacher. I suggested that America is a society at the breaking point. The primary social unit of our culture is the home. But the influence of the home is crumbling. I am not saying all is lost. A great social experiment is in process. None of us knows the outcome. A crucial point for the teacher to consider is that young people live in limbo. At present there is a growing philosophy that accepts separateness and this state of limbo (people in very loose relationships) as the inevitable condition of man. The teachings of Ram Dass[19] and Carlos Castaneda[20] hold that we must learn to enjoy the fraternity of the self, that community is an illusion, that society does not have a "life." This view finds its sharpest focus in a new movement at Esalen. It holds to the deterministic fatalism expressed by Marin,[21] that what is, must be and what will be, will be. It is a natural defense of competitive individuals who have been resisting the impact of the "have nots" in a world in which we now feel the meaning of limited resources and limited energy—at least for the forseeable future. It is the epitome of individualism, philosophically a denial of the reality of community, pragmatically a proof of that which it denies. It is a *group* movement.

This previous discussion is intended to highlight the importance of the teacher, regardless what subject he teaches, to create a community in the classroom. Good students are more likely to fail today than ever before, for students are growing up not belonging to each other, and not knowing how to belong to each other. Everytime a new class meets for the first time (except perhaps in rural areas) a group of strangers come together. Even if a group of students know each other, the first time this peculiar combination comes together for a new purpose—a new course—a new community must be established. The powerful teacher knows how to weld this mass of people into a new community. A class must have "a life" or the learnings are certain to be minimal.

And young people are today so starved of the nutrients of relationship that they respond with great vigor to the building of community. The conscientious teacher, who sees the issue and establishes interaction with and among students in the first few days of class, will be troubled, for shortly he might find the students want to know each other more than they want to know the content of the course. But the teacher should, in fact, feel great encouragement. He has the beginnings for a powerful teaching situation.

The manner in which he should move from hour to hour and day to day cannot be predicted. He follows his feelings. When the welded group is functioning effectively, he attends to tasks, providing material and reinforcing growth. When things begin to fall apart, he thinks it all through—perhaps into the middle of a night. Then he calls a halt to business and lays out his feelings and his analysis of the situation. He iterates his dreams (values) for the group, and he speaks of their dreams. If he is reasonably confident of himself and his students, he does not blame anyone or indulge in shame. Close to his feelings, these feelings have not had time to build up, and thus they are not at the edge of control. He does not contaminate his actions with inappropriate feelings. The class dream prevails. A community lives in which information is exchanged and humans grow into the identities of their tomorrows.

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2
A Relevant Curriculum: Linguistic Competence + Communicative Competence = Proficiency

Sidney N. J. Zelson
State University College of New York at Buffalo

Professor H. H. Stern of the Ontario Institute for Studies in Education relates the following story from a Montreal newspaper:

> A Montreal judge had sentenced a woman to twenty months in jail for stealing furs valued at thirty thousand dollars. She asked that the sentence be extended four months, as only terms of two years or more are served in the penitentiary. Asked why she wanted to go to the penitentiary rather than to a local prison, she explained that she would be able to learn English there. The judge complied with her request, sending her to Kingston Penitentiary in Ontario. The newspaper report concludes by telling us that she said "Thank you" in English.[1]

As few learners will take such extreme measures to learn a second language, we must seek a different type of setting in which foreign language proficiency can be attained.

But what is proficiency? One dictionary defines it as "an advanced state of attainment in some knowledge, art, or skill." Such a definition would seem to fit the goals of a second-language curriculum, though it must be elaborated upon.

A recent book on foreign language testing describes *proficiency* as

the student's ability "to use the language for 'real-life' purposes, whether it be the 'tourist abroad' level of competency in listening and speaking skills or a 'reading for enjoyment' competency sought by a student of literature."[2] The author applies the term *real life* to any "use of the language that takes place outside the course setting and which has a generally accepted pragmatic value."[3] In the parlance of recent years, it might be termed as *relevance.*

What elements make up that construct which we might call *language proficiency*?

In each of the four skills, we have linguistic units, sets, and systems in the realms of vocabulary, phonology, morphology, and syntax. A learner's control of these components of the language, or of a given group of them, would seem to be a good beginning. We can call such control *linguistic competence.* However, one may master many individual tasks within any of those areas without possessing or demonstrating language proficiency, just as the mathematics student may be able to add, subtract, multiply, divide, recite tables, factor, solve quadratic equations, take square and cube roots, integrate and differentiate, and use a limitless number of formulae without showing the ability to solve word problems that involve only a few of such processes.

In recent literature on second language learning, problem-solving behavior has frequently been proposed, explicitly or implicitly, as a very significant element.[4] In fact, it has been considered as essential to the learning of correct usage of even a single grammatical structure.[5] Problem-solving ability will be an important factor in the learner's success in recombining the language units he has acquired to form appropriate and intelligible messages. It will also play its part in his listening and reading comprehension, since he must identify, group, decode, and interpret the various language-segments he receives. Problem-solving is obviously crucial to the student's ability to make inferences from the various types of cues that he is given—inter-lingual, intra-lingual, and extra-lingual[6]—as he tries to fill in the missing parts of a message. The native speaker's awareness of phonological, grammatical, and lexical probabilities help him to perform such a task, while a nonnative will have to develop this awareness.[7]

We may designate the ability to receive, understand, and produce suitable and comprehensible messages as *communicative competence.*

Communicative competence and *linguistic competence* are not the same;[8] in fact, they have shown a strong relationship to each other only at the two opposite extremes of language proficiency.[9]

The referent of our term *proficiency* may be seen to include both *communicative competence* and *linguistic competence*. The emphasis a program gives to the latter will depend upon the judgment of the curriculum designers, upon those who implement the curriculum, and finally upon the students themselves. In public school programs the most attention has traditionally been given to the development of *linguistic competence* at the expense of student motivation, humaneness, and proficiency itself. Our curricula usually provides an environment in which language features are presented to the students, explained, and drilled; after a minimum of activities—if any—in the use of the given feature in a "real language" context, the class moves on to other material. Thus presentation, explanation, and drill become ends in themselves rather than means to an end. "Skill-using" receives a much lower priority than "skill-getting," in spite of the likelihood that the former will provide more motivation and greater opportunity for the student to move closer to proficiency. Finishing pages fifty to fifty-three in a text does not give a learner the same sense of achievement as being able to express himself in another language, limited though the context of self expression may be in the beginning.

One might propose longer and more varied sequences of "skill-using" activities (such as loosely structured open-ended exercises and tasks in which the learner is actually communicating and using "real language") rather than continued practice with "drill language" (such as memorized expressions, trivial exchanges, and dialogue repetition). Doubtless, such a modification will considerably lessen the amount of content we will "cover," but the so-called first and second year high school or college texts are not realistic courses of study for the student of average aptitude and commitment anyway.

In these sequences of "skill-using activities," it would also be well to reconsider our attitude toward the importance of linguistic accuracy. When the student's performance goes beyond mere mechanical manipulation, he is called upon to decide for himself which phonological, grammatical, and lexical units he must use and how to use them—units for which there may be positive transfer, negative transfer, or no trans-

fer from his native language. Quite often the student makes eight or more correct decisions in producing an utterance, but many correction strategies focus his attention on the decision that was wrong, not the eight that were right. This practice seems counterproductive.

Admittedly, many of these comments are subjective assertions, but they are supported by logic, by much of our professional literature, and by a great deal of our collective experience.

What specific activities might be suggested for a language program that has proficiency as its primary goal? A starting point may be the drill phase, but one in which the student is *actively* aware of the semantic and syntactic functions of the elements he is hearing and using. He should then proceed through less tightly structured activities in which he uses particular language features, and ultimately to activities (such as role playing) that permit free expression and communication of his own ideas. It is altogether possible to attend to goals of *linguistic competence* in a communicative context. Various types of objectives and activities may be designed to elicit some particular structure(s) and lexical content. In such sequences errors should be pointed out, but *only* those the student has made in using the specific feature. In other skill-using activities, errors should be ignored, unless the utterance is unintelligible. Indeed, one foreign language educator has advocated permitting students to use gestures or words from their source language as they perform communicative activities.[10]

Many techniques and activities are possible, most of which are adaptable to small-group work. The following are some examples:

I. Interview

Students prepare five questions to ask their instructor the next day. After the instructor, acting as group leader, has responded to several of their questions, two or three students take his place. This activity may be expanded in several ways on other occasions:

(a) Small groups may be formed, each with a student leader.

(b) Students prepare rejoinders for likely responses to their questions, to which the leader also responds.

(c) The instructor may take on a particular role and be interviewed by the students.

(d) A small group may interview one of its members, after which each group reports to the class what it has learned about the interviewee.

(e) The entire class interviews a visitor (another teacher of the second language, an advanced language student, a native speaker, or any outside guest who has a proficiency in the second language).

II. Expansion Exercises

Add-on exercises requiring use of one category of grammar or vocabulary provide a means for practice with a given feature. In such an exercise, each member of a small group repeats the response of the previous student, adding an increment of his own, just as is done in the familiar game, "I am going on a trip." The group leader or instructor gives the beginning portion of the exercise to the first student:

(a) *I spend Saturdays working.* The participants may add such words as *studying, writing letters, watching TV, playing basketball, playing the piano,* etc. It may be well, from time to time, to make certain that the student is fully aware of what he is saying.

(b) *My brother is handsome.* Other students may add such words as *fat, stupid, lazy, tall,* etc., depending upon their opinion of their sibling. Obviously, one could start with *sister, sisters, brothers,* or any other noun.

(c) *Mom! That brat has my coat!* And students may add *pencil, gloves, pen, pants, books, shoes,* etc.

(d) *My house has three bedrooms.* Students add other parts of the house (with any needed articles), such as: *dining room, living room, bathroom, kitchen, patio,* etc.

(e) *After finishing high school, I'm going to look for a job,* to which may be added: *buy a car, take a trip, rent an apartment, go to college,* etc.

III. "Values Clarification"

In this type of exercise the student has the opportunity to express his thoughts and feelings, within a limited range of vocabulary and grammar. He may be asked to tell his group such things as:

(a) *where he likes to be, and why;*
(b) *when he is happy/sad/proud;*[11]
(c) *what his ideal teacher is like;*
(d) *what he would do if. . .*

Another procedure is suggested in which the student places himself on a continuum (sad——happy, impulsive——deliberate, extrovert ——introvert, relaxed——tense, adventuresome——cautious, etc.) and offers some reasons for, or evidence of, his belonging in that particular place on it.[12] In this and in the preceding values clarification exercises, other members of the group are asked to reiterate the responses of one or more of their classmates.

IV. Task Assignment[13]

This activity goes slightly beyond "directed dialogue"; the student is given a task, written in English, which he carries out and reports upon to his class or to his small group. Only the directions are in English. His information-seeking activities, his classmates' responses, and, of course, his final report are in the target language.

(a) *Find out from another student his name, the name of his neighbor/friend/brother/sister, where that person is now, whether the person works or goes to school, and where.*

(b) *Find out from a classmate her name, address, year in school, favorite courses, the one that seems the hardest, and the one that seems the easiest for her.*

(c) *Find out from another student his friend's name, what he is like, where he lives, and how old he is.*

(d) *Find out from another student at least five things she does on Saturday that are different from what she does during the week.*

Innumerable tasks of varying complexity and length may be set up in this way. The situation can be taken from a dialogue, from which even the accompanying questions can be slightly reworded and used, or from any other content for which the students have adequate grammar and vocabulary. *Who, what, which, when, where, why, how, how much /many, yes/no,* and *either/or* questions can be used effectively.

V. Monologs

1. Structured Monolog—Using Specific or a Limited Range of Constructions.

To focus attention on various grammatical features, students may be asked to prepare and present short monologues using a relatively limited range of structures. Such tasks as the following may serve to illustrate:

(a) *Tell the group five things you would do if you were rich;*

(b) *Complain about how much everybody disturbed you while you were trying to study, listing at least six things someone was doing that annoyed you;*

(c) *Tell the group six places you can hide yourself or various objects in your house. Use such words as "upon," "behind," "in," "on," "near," "under," etc.;*

(d) *Tell six things that your parents want you to do this week;*

(e) *Your family has taken you to a restaurant to celebrate your birthday. Tell the waiter what you like, and what you don't like.*

(f) *A friend of yours is moving to the city where you live. He has asked about the weather at different times of the year. Describe it to your friend as fully as possible.*

(g) *You would like to invite a friend to spend a weekend at your house. Describe the friend to your parents: behavior in school, physical appearance, personal qualities, and anything that you think will make a stronger case for him or her.*

2. Monologs—Creative Thinking

Tasks that call for creative thinking may also be used without exacting behavior that is too complex for beginning and intermediate students.

(a) *You suddenly find that you are able to read people's minds. Describe the ways in which your life is different now.*

(b) *In the state where you now live, a law has been passed that requires everyone to walk on all fours. You have returned to your old hometown to visit your friends. Describe the ways in which your life is different now.*

(c) *Prepare a short talk about "grubblenubbies." Explain what you do with them, why all of us should have them, etc. Give your*

classmates a chance to guess what they are.

(d) *In the area where you now live, there is a dense fog from one to ten feet above the ground. Explain the changes in lifestyle that this has caused.*[14]

(e) *Strings have grown from the clouds. They reach down to within four feet of the ground. Discuss some immediate and long range effects of this phenomenon.*[15]

VI. Games

Games may provide opportunities for the students to use their language skills. However, most commonly used language games are quite limited in that the participant does little more than manipulate forms, as in drill behavior, give a vocabulary item of one category or another, or use some memorized response to a previously learned expression. In some games, though, a higher level of language performance is required.

(a) Popular television games are quite adaptable; consider, for example, "What's My Line?," "I've Got a Secret," "Twenty Questions," and "Jeopardy."

(b) Riddles provide similar practice. The leader may announce that he is thinking of an item in plain sight. He then gives clues, after each of which other students try to guess what the item it. (To make these games more challenging, use of the verb *to be* may be outlawed.) Students may also be asked to guess at what time a classmate leaves for school, what a classmate's favorite color/sport/food/season is,[16] what a classmate's spouse will be like, etc.

(c) A well known party game calls for the participants to find out their identities (signs with names of well known personages are placed on their backs). The players may ask only yes/no questions.

(d) In an adaptation of a spelling game, "G-H-O-S-T," each player must add a word to a given sentence fragment to continue the sentence, without using *but, or,* or *and.* A player who cannot add a correct form, or who cannot bluff others into thinking his or her form is correct, loses the point. One who challenges a form successfully is awarded a point. One who challenges a form that is correct loses a point.

(e) A game that calls upon the students for various types of language performance is quite adaptable for a review lesson, though it is not limited to that. It is basically a race between two teams, the members of which will choose to perform tasks of varying complexity. The participants answer in turn. The individual's correct response moves his team's counter one, two, or three spaces forward on the board, depending on the difficulty of the item he chooses. An incorrect response moves him back one space, and if the team's counter lands on a darkened space it is moved back ten. Students become quite involved in the competition.

(f) In "The Forbidden Word," members of a group ask one person to leave while they decide upon a word they will try to make him say. When he returns, they ask questions that will make him use the word in his response. The group tries to make him use the word as many times as possible before he realizes what the word is.

(g) The instructor gives each student any one of four sets of biographical data written in English. Each set has some items that are identical to those in other sets. The student must find all those who have the same data as he has. The first group completed, all with the same set, is the winner. The same game may be played with copies of several pictures.

(h) Students form teams of two. One of each team draws a simple picture, after which he tells a second member to draw a copy. The first "artist" may only tell his teammate what to draw and how to correct the picture; just as in (g), he may not allow others to see his picture.

VII. Performance Objectives in Loosely Structured Activities

It is possible to build a performance objective into a communicative or open-ended situation. The instructor may choose not to state the objective to the students, but to observe their choice and use of correct structures.

(a) *Suggest to a classmate the name of a person whom you think should run for some class office. Make ten claims for him or her as to capabilities or actions, present or past. Some of your claims are to be reasonable, and the rest are to be rather outlandish. Your partner will*

tell you that he or she either believes or doesn't believe your candidate is/ can do/ does as you say. Switch roles. Each of you should aim for at least eight correct verbs, correct in mode (indicative/subjunctive) and form.

(b) *A parent of the eight children you are babysitting has called to see if the house has been destroyed yet. He/she has asked you what everybody is doing. Tell the mother/father what each of the children and you are doing, using a variety of verbs and at least four different person-number forms. Make no more than one error in use and form of the construction that shows obligation and in the verb form that follow.*

VIII. Open-ended Practice Assignments with One Structure

(a) *Tell your group six things that you used to do that annoyed various members of your family. Tell six things that one or another member of your family used to do that annoyed you.*

(b) *Make ten New Year's resolutions for yourself and/or other members of your family, friends, or classmates. Your resolutions may be wishful thinking.*

(c) *Tell your group ten things that you told someone you would do, or that someone else told you he or she would do in the past month.*

These exercises would provide practice with the imperfect, future, and conditional tenses.

IX. Role Playing

Role-playing situations provide a wide range of activities through which students may interact in the second language. The activity is within the capabilities of first-level and intermediate students, provided that communication is viewed as more important than linguistic accuracy. Obviously, the more advanced students will be far less limited. It may be a tightly structured activity in which the students practice with each other or through an audio-tutorial.[17] In another treatment, one student may take the part of a monolingual speaker of the target language, a second, that of a bilingual who will act as interpreter, and

the instructor may take the part of a monolingual English speaker. In that way he may control more easily the context and the linguistic difficulty of the conversation that follows. The instructor poses the problem to the "bilingual": *I have just arrived in the city and I read a newspaper ad about an apartment at this address; I would like to rent a room at this boarding house; I am looking for a present, preferably jewelry, for a friend; I would like to order dinner, although I know it is quite late;* or *My car doesn't seem to be where I parked it* (as it has been towed away). And the conversation proceeds, within the context of a lesson, or in a less restricted one. The instructor makes his input after each translated response of the "owner of the house," the "landlord, overly eager for lodgers," the "shopkeeper," the "irritable waitress," or the "policeman," respectively. The roles may be rotated, and the activity can be done in small groups.

The most entertaining kind of role-playing activity, to both the class and the instructor, is a conflict or problem situation, realistic or whimsical. Advanced classes may be able to do one without prior preparation; generally, however, it is necessary for the instructor to work with each group before the actual "performance."

(a) *You would like X to come to your house for supper on a particular night, but he does not seem to be interested. You may change days or times, but your acquaintance continues to decline. Try to influence the reluctant recipient of your invitation, while he continues to make excuses very diplomatically.*[18]

(b) *You and a partner are Hansel and Gretel. You have eaten very substantial sections of the witch's house and she is naturally quite angry. She is ready to take you and your sister/brother prisoner, but you think you might be able to persuade her to relent. Talk your way out of your problem. Make whatever promises you feel might convince a skeptical witch that her interest would be best served by releasing you.*

(c) *Make excuses to your instructor for not having completed a long-term assignment. Try to get an extension. Your teacher is opposed to it, as you have been known to do this on many other occasions.*

(d) *Your younger brother/sister must go to the doctor, and it seems likely he/she will need a shot, which, for him/her, is a most unwelcome type of treatment. You must reason with him/her, but if your*

discussions are not fruitful you may make him/her understand you are ready to take drastic measures.[19]

If the group performing the activity prepares a set of questions in English to be given to their classmates beforehand, it may be a good listening exercise. Questions may deal with identification of the problem, how each participant tries to solve it, what the solution is (if there is any), and the group may ask for specific bits of information. Responses are written in English. This exercise may also serve to hold the attention of the rest of the class when they are not directly participating.

We may draw many such situations from our own lives, from radio or television, from textbooks, from the comic sections of the newspaper, from jokes that we have heard, from past incidents, or from imagined incidents that might occur to us as plausible and/or interesting.

Even relatively weak classes are able to carry on such activities, provided that their communication is viewed as more important than their linguistic accuracy. Furthermore, the motivational value provided may enhance other aspects of their performance and their efforts. Regardless of the ability of the class, however, the instructor who includes many skill-using activities will find it necessary to ignore more language errors than in the skill-getting activities that dominate most classes. Doubtless, many language teachers will find such "abandonment of standards" distasteful. The writer, however, has found it a profitable way of helping students gain confidence to speak and ability to communicate. They enjoy the situations in which they find themselves—quite frequently, situations in which they have been involved, or may very possibly be in the future.

X. Discussion and Debate

There are many useful and interesting topics in the areas of current trends, events, politics, personal values, etc.[20] "Advice to the Lovelorn" columns may provide entertaining and provocative discussions in an intermediate or advanced class.

In a curriculum that places high priority on the use of the procedures discussed, and on other more common speaking activities, it is im-

portant to use suitable means of assessing the learners' communicative competence. A lack of such efforts would seriously detract from the validity of the testing program.

Activities in several categories already suggested (Task Assignment [IV]; Structured Monolog [V(1)] or Performance Objectives [VII]) can be used as frameworks for such evaluation. Other techniques that have appeared in the literature can also be adapted.[21] A means that the writer has used with first-level college classes is a test in which the learner is directed to obtain a specified number of predetermined items of information. Communication between student and instructor is in the foreign language, but the student writes his answers as briefly as possible in English. If the student's answer is essentially complete, if the instructor does not have to repeat his response, and if the student's question is easily intelligible, the student receives full credit for the item. It is also possible to incorporate a measure of linguistic competence into this strategy. The writer has used a test in which the student must obtain several items of information from a Spanish-speaking visitor, a teenager in this particular case. He is instructed (1) to "find out whether he likes American girls" and (2) to "find out which is the largest city he has visited." In item (1) one point is assigned for the correct use (form and position) of the indirect object pronoun, one for the correct form of *gustar* and one for the definite article. In item (2) the examiner may note the correct choice of the interrogative, correct form (words and word order) of the superlative, the relative pronoun, and even the correct form of the verb. The student is not told which specific elements are being tested. Naturally, the number of points counted in the overall score would depend upon the level of the class and the program objectives. The above suggestions are offered merely to show a range of possibilities.

It is possible for the entire class to take a written test while individuals take the test in communicative skills at the instructor's desk. One may also choose to administer the latter test over several weeks. One may weigh the advantages and disadvantages of each arrangement and use an adaptation of the above procedure to lessen the amount of administration time needed for it.

While *communicative competence* seems to attract a greater interest at this time, we may wish to keep a sense of the whole, *proficiency* as a

composite of *linguistic competence* and *communicative competence*, rather than dwell on one of its parts. One might propose that the former be given considerably less emphasis, and that it be sought in a "real language" task, rather than in manipulative exercises only. The theoretical rationale and practical efforts and alternatives that have been described in the above discussion represent attempts to carry out such an endeavor. In so doing, we hope to help the student use his bits and pieces of language outside a closed system and to appropriately recombine the elements he has learned in ways that are novel for him. We wish to emphasize that which he is able to do rather than that which he does incorrectly. If these efforts are successful, the student will show a heightened interest, a justified sense of accomplishment, and a greater amount of progress toward a goal that seems the most valid and relevant for a language curriculum—proficiency.

Notes

1. H. H. Stern, *Perspectives on Second Language Teaching* (Toronto: Modern Language Center, Ontario Institute for Studies in Education, 1970), p. 4.
2. John L. D. Clark, *Foreign Language Testing: Theory and Practice* (Philadelphia: Center for Curriculum Development, 1972), p. 5.
3. *Ibid.*
4. See Wilga M. Rivers, *Teaching Foreign Language Skills* (Chicago: University of Chicago Press, 1968), p. 76; Frank M. Grittner, *Teaching Foreign Languages* (New York: Harper and Row, 1969), p. 135; Dale L. Lange and Bela H. Banathy, *A Design for Foreign Language Curriculum* (Lexington: D. C. Heath, 1972), p. 87; John B. Carroll, *The Study of Language* (Cambridge: Harvard University Press, 1953), p. 188.
5. William E. Bull, *Spanish for Teachers: Applied Linguistics* (New York: Ronald Press, 1965), p. 15.
6. Aaron S. Carton, "Inferencing: a process in using and learning language," in Paul Pimsleur and Terence Quinn, eds., *The Psychology of Second Language Learning* (Cambridge: Cambridge University Press, 1971), pp. 50-56.
7. Bernard Spolsky, "What Does It Mean to Know a Language, or How Do You Get Someone to Perform His Competence," in John W. Oller and Jack C. Richards, eds., *Focus on the Language Learner: Pragmatic Perspectives for the Language Teacher* (Rowley, Mass.: Newbury House, 1973), pp. 164-170. See also H. V. George, *Common Errors in Language Learning* (Rowley, Mass.: Newbury House, 1972), pp. 35-36.
8. Clark, *op. cit.*, p. 119.
9. *Ibid.*
10. Sandra Savignon, *Communicative Competence: An Experiment in Foreign Language Teaching* (Philadelphia: Center for Curriculum Development, 1972), pp. 25-32.
11. A variety of such activities is suggested by Toni Gabriel in "Mind Expanding," *American Foreign Language Teacher*, IV, 1 (Fall 1973), p. 25.
12. Virginia Wilson and Beverly Wattenmaker, *Real Communication in Spanish* (Upper Jay, New York: Adirondack Mountain Humanistic Education Center, 1973). A wealth of activities is available from adaptations of procedures suggested by Sidney B. Simon, Leland W. Howe and Howard Kirschenbaum in *Values Clarification* (New York: Hart Publishing Company, 1972).

13. Terence L. Hansen and Ernest J. Wilkins suggest a number of such activities in *Español a lo vivo*, Level One, 3rd edition (Lexington: Xerox College Publishing, 1974).
14. Suggested by E. Paul Torrance, *Thinking Creatively with Words*, Booklet B (Lexington: Personnel Press, 1966).
15. Torrance, *op. cit.*, Booklet A.
16. Elizabeth Joiner, "Keep Them Guessing," *American Foreign Language Teacher*, IV, 2 (Winter 1974), pp. 16-18.
17. George H. Brown, "Providing Communication Experiences in Programmed Foreign Language Instruction," Professional Paper 35-68, Human Resources Research Offices, George Washington University, Alexandria, Virginia, cited and discussed by W. Flint Smith in "Language Learning Laboratory," in Dale L. Lange, ed., *Britannica Review of Foreign Language Education*, Vol. II (Chicago: Encyclopaedia Britannica, 1970), pp. 215, 218-221.
18. Sidney N. J. Zelson, "Skill-Using Activities in the Foreign Language Classroom," *American Foreign Language Teacher*, IV, 3 (Spring 1974), p. 33.
19. Lee Ann Grace, personal communication, September 20, 1975.
20. George Gianetti, "Variety in the Advanced Spanish Class: Emphasis on Art, Music, and Drama," in Frank M. Grittner, ed., *Careers, Communication & Culture in Foreign Language Teaching* (Skokie: National Textbook Company, 1974), pp. 106-109.
21. Savignon, *op. cit.*, pp. 82-93.

3
Communicative Competence: Even for the Non-Major

Patricia B. Westphal
Malcolm Price Laboratory School, University of Northern Iowa

Even a most cursory search of the recent literature of foreign language education reveals that communicative competence, the ability to share feelings and experiences, has become increasingly important for both students and teachers during the past few years. Many writers are arguing that language is a tool to be used for communication, and that we cannot ignore its essential purpose for two long years while we prepare students for the advanced levels where they will finally be given the opportunity to *use* the language.

There are, of course, dissenters who maintain that very little communicative competence can be achieved anyway, and that, given the limited means at our disposal, we would do better to concentrate on linguistic competence.* This view is particularly discouraging for students who are willing to devote only one or two years to foreign language study, but who expect to obtain some degree of language proficiency within that time. Such students can hardly be blamed if they fail to see the value in many of our current programs, where they learn little but the manipulation of vocabulary and structure. If their interest and motivation are to be maintained, they must be shown that they can achieve some worthwhile skills, even in a short term of study. Despite

the fact that the majority of students in our classes will only study the foreign language for a short time, they have often been neglected in our writings. Therefore, the following discussion will focus on considerations relevant to the first- and second-year language learner.

Though many of us are easily convinced of the crucial importance of developing students' communicative competence, we shudder at the suggestion that we discard all the materials we have laboriously collected and developed and jump onto another bandwagon. Some writers do contend that trying to patch up the old curriculum with a few communicative activities will not suffice; and that we must produce completely new and different approaches. But even if we were totally committed to revolution, where would we find the time and the expertise to rebuild our programs from scratch? Given the realities of the situation, we classroom teachers have few alternatives but to try some different twists, using at least some of the materials we already have, with the hope that it will make a significant difference.

It is an old truism that children learn what they are taught. Some of us might take exception to the total validity of that statement, but it is certainly true that students will not learn what they never have an *opportunity* to learn. It seems obvious that if we want them to learn to communicate, we have to provide experiences that approximate real communication. We cannot expect any magic transfer from drills and dialogues to native-like fluency.

Many of us are likely to hear a disquieting ring of truth in the old anecdote about the Spanish student who went to Mexico and was chagrined when the natives didn't know their half of the dialogue. This story is an obvious exaggeration, but what is there about real-life exchanges that is so different from the language normally used in the classroom? Our answer can only be intuitive. However, there seem to be at least three critical differences.

The first is painfully evident. "Mastery of language skills" means that the native speaker, even the child, can attach some meaning to almost every linguistic phenomenon. The language student, on the other hand, often encounters vast quantities of language that have absolutely no intrinsic meaning for him. He performs pattern drills, does exercises, and reads aloud, without necessarily attending to even the denotative meaning of the materials he is working with, much less to their

connotations.

Second, communication in the real world takes place within a rich context of nonverbal and situational cues, shared cultural patterns, and history, all of which add connotations and a great deal of redundancy to the exchange. Because of these additional sources of information, the native speaker needs to hear only a fraction of the message to understand it fully. The relatively barren environment of the classroom, however, severely limits the contexts for language use by the learners. At best we may have some fictional characters or a simulated setting to talk about. In most drills, where students are working with sentences related to one another only by a common grammatical point, they must obtain the meaning from language stripped entirely of all paralinguistic cues.

Third, in the "real" world, people who communicate have real, intrinsic reasons for doing so. The consequences of failure or success are relatively important, for they can change lives. But in the classroom, motivation is more often than not extrinsic, and success is measured in terms of satisfying the requirements of the teacher rather than in terms of achieving personal satisfaction. Whether students succeed or fail to communicate in the foreign language classroom rarely affects the rest of their lives. If there is a felt need to communicate, the natural mode is the native language.

The problem of motivating the student to want to communicate in the foreign language classroom setting is certainly a difficult one. It may not happen often that an activity results in authentic sharing of experience and opinions, but we can at least make our classes more interesting by talking and writing about the students' world, by making the possibility of transfer to a real-world situation obvious, and by avoiding, as much as possible, mind-stifling mechanical exercises.

Our capacities for creating intrinsic motivation may be limited, but the other two factors mentioned above, meaning and context, which are often missing from the foreign language classroom, offer a multitude of possibilities.

Even our manipulative drills can approach reality more closely if we create contexts for them. Valette and Valette[2] have successfully done this in their high school French workbook. For example, to practice written forms of the imperfect, they present this setting:

Babette, who has entered first grade, tells her big brother Henri what she does and what she does not do. From what Henri can remember things were the opposite when he was young. Write his comments. Babette: *Je n'étudie pas.* Henri: *Moi, j'étudiais!*

This approach could easily be adapted to a number of drills, both oral and written. A common drill for practicing interrogatives is to give an answer for which the student is to supply an appropriate question. However, the teacher can also distort sentences by brushing his hand over his mouth at intervals and then give students the opportunity to ask for clarification. (For example, "Last night I went to the *mumble* with Mr. *mumble.*")

In fact, manipulative drills can become meaningful (see the following chart for a definition of "meaningful") if students are encouraged to answer from their own point of view. Even for a simple yes/no question, they must consider the content of the question before they can respond. If truthfulness is not required, the drill remains at the mechanical level, for mastery of the structural pattern will provide a correct answer. Once students have mastered the negative transformation, there seems to be no justifiable reason for starting a drill with instructions to "answer in the affirmative," especially when Jarvis's research[4] gives us statistical evidence of the importance of "telling the truth."

To keep students aware of the meaning of the language they are using, there are again many possibilities. Some of them may seem obvious, but they are worth restating. First of all, we can use visuals as much as possible—real objects, pictures cut from magazines, or the perennial stick figures. When talking about food preferences, we can make the student's task more realistic as well as more interesting if we let him choose between pictures of *escargots* and *pâté de foie gras.* Zelson[5] suggests running quickly through a drill in English before tackling it in the foreign language in order to focus the students' attention on the meaning of what they are doing.

The work of James Asher[6] shows that physical response can improve listening comprehension. This may be precisely because it is difficult *not* to associate meaning with a physical act. We can at least have students point to the person being talked about in a person-number substitution drill. Some permanent "others" pictured on the wall can

Classification of Classroom Exercises[9]

Manipulative	Meaningful	Communicative
purely manipulative; response predictable; understanding of meaning not essential for response; artificial classroom exercise:	understanding of meaning essential for response; answer predictable:	understanding of meaning essential for response; answer unpredictable; new information conveyed; situational realism:
e.g. repeating dialogue lines; reciting dialogue; most types of pattern drills; cued question-answer drills; etc.	e.g. directed dialogue; many types of question-answer exercises (where answer is known to the interrogator)	e.g. interviewing exchange student; free completion exercises; simulations

Artifical classroom exercise ⟶ Could happen in real life

supply the third person. When studying prepositions, we can put the *students* on the desk, in the wastebasket, near the window, and under the table. Charades are not only fun, but if well thought out, can elicit rapid responses from a group.

We can make silly sentences sometimes: "I speak German, you speak German, my pocket speaks German." (If there is no student reaction, we have a valuable clue!) Talking about whether or not a snake dances, eats apples, or sleeps soundly can be more interesting than talking about Susana and Adela. Oates[7] suggests interrupting drills with personalized questions to focus attention on meaning. For example, if students are responding, "I'm going to the store, to school, to the bank," etc., when they arrive at "I'm going to the movies," we can ask, "With me?"

Joiner[8] has written about the potential of activities where guessing is involved. Rather than drilling the foreign language expressions involving dates, she suggests having the students try to guess one another's birthdays. Instead of the teacher asking each student what he would do if he were the school principal, students can try to guess each other's fantasies.

In moving away from purely manipulative drill to meaningful communication, we have borrowed many techniques from the humanistic education movement. Through these procedures it is possible to explore the experiences, feelings, and values of our students while providing stimulating subject matter for language practice. Such activities are discussed elsewhere in this book, but a strong word of caution is in order here. These approaches have a strong potential for harm as well as for good. When we ask personalized questions, we are, in effect, telling students that we care about them as persons. If we really *do not* care and are merely using feelings as a motivational device, we are not only being dishonest, but we may be emotionally destructive as well. [Editor's note: See also Charles T. Brown, "Between People—A Mystery of Language" for further discussion of the interrelationship between language and feeling.]

In addition to the above considerations, other certain skills and attitudes are essential to effective communication in any language. However, we must teach our students how to transfer their communication skills, imperfect though they may be, from English to the target lan-

guage. It is a mistake to assume that the foreign language learners will transfer these skills automatically.

For instance, it may help students to communicate in the foreign language if they are made consciously aware of what they already know at an unconscious level about the communication process in English. The beginning level is an ideal time to work at developing this conscious awareness. For example, it can be pointed out to students that they can understand much of the sentence, "A harzgung ompels its ripbuck and can ubbilize many gartooks," because of the structural clues. Reading a cloze text in English, where every fifth word is deleted, can draw their attention to the importance of both context and structural signals for determining meaning. A short mimed skit of two people meeting on the street can illustrate the role of nonverbal language and demonstrate that some actions do not have universal meaning.

Many students have never had the experience of trying to communicate with a speaker of "broken" English. A tape recording of such a conversation could lead to discussion about what makes the nonnative speaker difficult to understand. Is it only the accent? What role does vocabulary deficiency play? How important is grammatical perfection? What are our emotional reactions to incorrect speech? Richards[9] suggests that we do not react in the same way to "I'm going in Paris next week" as we do to "I is going to Paris next week." Students should be conscious of this as they make decisions about which of their errors they want to overcome.

A person who is communicating with limited linguistic skills has to be willing to use every means at his disposal to clarify the message—acting out, writing, drawing, or pointing. To bring this home, in addition to charades and other antics, students can be given a communication task that is beyond their linguistic capabilities. After carefully preparing them for frustration, and after suggesting other modes of communication, the teacher can ask them, for example, to find out a classmate's daily schedule *before* they have learned to tell time.

Some language skills which we often neglect also deserve special attention. The first of these is listening skills. In an effort to develop grammatical awareness, most texts today include at least some practice in matching a phrase to a context or in distinguishing structural patterns. These should no doubt be greatly expanded, since commun-

ication is—at least ideally—fifty percent receiving. But we should also include exercises based on dividing sentences into subjects and predicates or into words, because these are essential for isolating what is not understood. Students often complain, "I don't understand any of this," when what they do not understand is merely a single vocabulary item.

Students need to learn at an early stage the target language phrases that are essential for checking on the success of the communication venture and for clarifying meaning: "What don't you understand?" "Repeat the word, that sentence." "Speak slowly, please." "I don't understand the last word." Interrogative words are especially important for requesting amplification and restatement. Near the beginning of the year, students can be exposed to language that is advanced for them and then make a list of the expressions they want to learn for this purpose. Vocabulary items such as the target language equivalents of *thingamajig, person, do* or *go,* can be especially useful. Most students know that there are technical terms that they do not understand in English. But they may not realize that they are surrounded by things they never call by name. An article in *Esquire*[10] lists 42 of these "whatchamacallits," such as the typewriter mark that looks like this: / (a diagonal or slant comma.) Being aware that a less-than-perfect knowledge of English vocabulary does not prevent them from communicating may make learners less intimidated by the amount they have to learn in the foreign language.

The above may also help students appreciate the importance of paraphrasing, an essential skill for the speaker with limited linguistic control. Another approach may be to ask various questions in order to obtain the same point of information. For example, to find out where a person is from, we can phrase the question several ways in English: "Where is your home?" "What nationality are you?" "Where were you born?" "Where do you hail from?" As the learner usually finds reading and listening easier, material presented through these modes makes a good source for practice in simplifying and rephrasing. A student who can produce "She's a brat," will probably be able to paraphrase the written sentence "My aunt's adorable daughter often does her best to make life miserable for those family members who are nearest and dearest to her."

Among the attitudes that are crucial in communication is the willingness to take risks. In any exchange, the speaker risks revealing himself or herself to an unsympathetic or critical audience. But this seems to be of particular importance in a foreign language because of the additional risk of making errors. Students have to be willing to try to formulate new strings of words, putting together what they have learned, even inventing new words. They have to be willing to *guess.* Traditionally, cognates are introduced in written lists. However, there is very little chance that they will turn up that way in the "real" world. Why not let students guess at meanings of cognates in oral use and in the minimal context of a full sentence? (This is also a good way to approach sound-symbol correspondences, since a written representation of the oral signal is an important aid to an accurate guess.) A set of commercial materials available in French and Spanish called "Listening for the Gist"[11] is excellent for developing students' ability to guess the meanings of unfamiliar words. First a tape gives a word that is new to the students. Then students hear a paragraph in which the meaning of the word is made clear through its appearance in a number of contexts. The following is an example:

> Makeup: Most women put on makeup in the morning, when they get ready for the day. They put on makeup to make themselves more attractive. In front of a mirror they put cream on their faces, then powder and rouge. They also can change the line of their eyebrows with an eyebrow pencil and accentuate their eyes with mascara. Makeup is very important in the theatre and in the movies. Actors can change faces with different makeup.[12]

The willingness to take risks is no doubt a function of the student's self-confidence. There is probably no more efficient way to develop self-confidence than by providing a student with opportunities to experience success. The student has to have some expectation that all the effort to produce or understand a message is going to pay off. In class he is bombarded daily with new vocabulary and structure, seldom working with material that is totally familiar and comprehensible to him, constantly struggling. He also needs to hear and read material that is easy for him to grasp, that he can *enjoy.* This poses a difficult problem for the instructor, because so many commercial materials are too advanced for the level for which they are designed. We can, however,

borrow from textbooks other than the ones our students are using. For example, the cultural filmstrips that accompany the second edition of *A-LM*[13] contain vocabulary and structure appropriate for almost any second-year class. Paragraphs and short stories from any elementary text can also be adapted for listening comprehension exercises.

The necessity of providing for feelings of success brings us to another problem—what to do about students' errors. Constant correction, often in mid-sentence, or compositions covered with red ink will do little for a student's self-confidence. Granted, there must be some basis for progress. Students have to be aware of where their language needs improvement. But perhaps absolute grammatical perfection should be expected only during manipulative language practice. During communicative practice, corrections probably ought to be made only in terms of the threat which errors pose to communication. Before intervening, we ought to be convinced that the error would prevent a native speaker of the language from understanding. This is not easy, for we have all had considerable experience in deciphering students' versions of the language. Many of us will understand, *Pablo no está. El izquierdó a las once*, but no Spaniard will.

What are the errors that interfere with the transmission of a message? Burt and Kiparsky have made a convincing case for regarding errors in word order as the most dangerous; errors in gender and number concord as relatively unimportant.[14] However, an error in the gender of a definite article (e.g., *la siècle*) during an interview with an eight-year-old French boy resulted in hesitation and a request for clarification. We will need a lot of help from the researchers if we are to succeed in putting ourselves into the skins of native speakers during communicative practice. Until such help is forthcoming, we can only rely on our common sense.

We cannot expect to produce fluent speakers of any foreign language in only two years of classroom instruction. But perhaps we can equip students to share, if only in a minimal way, that which makes them individuals—their thoughts and feelings.

The following are transcripts[15] of two interviews conducted by American students after two years of high school French. Each student was trying to ask questions to obtain the same fourteen bits of information from a woman who they thought spoke no English.

Student 1: (13-minute interview)

1. *Qu'est-ce que ma. . .ma soeur et /mə/ soeur. Frères? Est-ce que. . .sisters. . .un soeur.*
3. *Où /es/ les parents* (English). *Où /es/ le père.*
7. *Qu'est-ce que. . .qu'est-ce que. . .vous /ne/ parle, parlez anglais?*
11. *Qu'est-ce que vous. . .bon voyage pour France?*
13. *Qu'est-ce que. . ./lə/ franche government* (English). . .
14. *Où. . .Où vous. . .*

Student 2: (6-minute interview)

1. *Avez-vous des frères et des soeurs?*
2. *Comment /nomz/ appel?*
3. *Où est votre parent?*
4. *Est-ce que votre mère. . .plus petite ou plus. . ./lâğ/ que vous?*
5. *Où vous. . .Où vous a née, /ni/, née?*
6. *Qu'est-ce que vous fait le dimanche quand vous un petit fille?*
7. *Pourquoi vous ne parle pas anglais?*
8. *Bouvez-vous le café ou le vin avec vos repas?*
9. *Où vous allez. . .passer. . .été prochaine?*
10. *Qu'est-ce que vous désire. . ./vu/. . .en, en Etats-Unis, en Amérique?*
11. *Quand vous partir pour France?*
12. *Est-ce que vous restez ici si vous. . .pouvez?*
13. *Est-ce que le gouvernement de français envoyez-vous?*
14. *Où. . .Où vous désire. . .demeure? Où vous aime demeure?*

Although the second student's speech is riddled with errors, she would probably have obtained the information she was seeking if she had been speaking to a French person who knew no English at all. She had achieved a minimal level of communicative competence. The first student had not. Stress on the meaningful and communicative use of language in the classroom may well result in more students with real communicative capabilities.

Notes

1. Special thanks are due the editor for her many constructive suggestions.
2. Jean-Paul Valette and Rebecca M. Valette, *Workbook for French for Mastery I* (Lexington, Mass.: D. C. Heath and Company, 1975), p. 51.
3. Adapted by Renate A. Schulz from Christine Bratt Paulston, "Structural Pattern Drills: A

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4. Gilbert A. Jarvis and William N. Hatfield, "The Practice Variable: An Experiment," *Foreign Language Annals*, 4 (1971), 401-10.
5. Sidney Norman Zelson, "Directed Dialog and Pattern Drill in the First and Second Year High School Spanish Class: A Comparison of Two Treatments (unpublished Ph.D. dissertation, The Ohio State University, 1972).
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9. Jack C. Richards, "Error Analysis and Second Language Strategies," *Language Sciences*, October 1971, 12-22.
10. "Day Three: Learning the Language," *Esquire*, July 1975, 90 ff.
11. George B. DuBois, Jr. and Daniele S. DuBois, *Listening for the Gist* (Bethesda, Maryland: n.p., n.d.).
12. Author's translation.
13. A-LM Sound Filmstrips (available in French, Spanish and German), (New York: Harcourt, Brace, Jovanovich Films, 1974).
14. Marina K. Burt and Carol Kiparsky, *The Gooficon: A Repair Manual for English* (Rowley, Mass.: Newbury House, 1972).
15. Patricia B. Powell, "A Study of Selected Syntactical and Morphological Structures in the Conversation of Secondary Students after Two Years' Study of French" (unpublished Ph.D. dissertation, The Ohio State University, 1973).

4
Integrating Culture and Communication
in the College Foreign-Language Class

Constance K. Knop
Carol A. Herron
Valorie K. Wyman
University of Wisconsin, Madison

As foreign language educators at the university level, the authors have adapted a variety of activities to teach toward communication. The purpose of this paper is to share some of the techniques that have been highly successful in our elementary-level French classes.

Generally speaking, elementary language courses at the university level necessarily focus on developing control of basic structures and vocabulary. Too often, though, these goals are the end rather than the means to the language learning experience. Student pre-course questionnaires indicate using the language for communication as their preferred goal.[1] Post-course evaluations, however, reveal their disappointment at not having had the occasion for freer conversation and communication in the classroom. In a questionnaire administered at the University of Texas–El Paso, for instance, students stated that they wanted more actual speaking and less emphasis on "ritualized grammar practice." They preferred the opportunity to *use*, under controlled conditions, what they were learning and what they really wanted to remember and master.[2] Informal interviews and feedback from our students at the University of Wisconsin–Madison have likewise indicated preference for communicative activities, supporting Rivers's contention

that, "from the earliest stages all learning activities [should] lead to some form of real communication rather than remaining at the level of pseudocommunication through imposed utterances."[3]

In addition to our students' preference for meaningful communication in the learning experience, their comments on interest surveys and polls reveal that they are very interested in the target culture, particularly in the daily behavior patterns of the people and the current issues or events of the country.

Faced with a rigid syllabus, limited time, and imposed standardized examinations, yet cognizant of our students' stated interests, needs, and goals, we have tried to create materials and activities suitable for the college level that integrate both culture and communication experiences.

Before describing the specifics of these culture/communication activities, we would like to propose a working definition of communication in the foreign language classroom as the *receiving, giving, and exchanging of information and ideas.* Communication thus occurs when students can initiate an idea or information exchange and respond in the foreign language using utterances that go beyond mimicked and memorized material. While habit formation, reinforcement, and avoidance of errors still remain necessary at the beginning stages of language acquisition, we propose going beyond this stage to allow and encourage students to exchange information, ideas, and even feelings in the target language.

Culture can provide the impetus to broaden classroom communication beyond the "What did you do last night?" syndrome. Since culture is an exceedingly complex human phenomenon, the college-level elementary language classroom can become a lively forum for such varied culture/communication activities as learning to make *crêpes*, describing how you feel when you listen to Debussy, or having a *piñata* party at Christmas time. It is unlikely that any teacher or any student would debate the value of such activities. However, there seems to be a tendency among college teachers to relegate them to the high school level because of the time element involved, and because of our unfounded assumption that college students are too sophisticated for such activities. In our personal teaching experiences at the University of Wisconsin–Madison, we have found that students, if given the opportunity,

will not only enjoy these activities, but within their linguistic ability will often surprise teachers with their verbal creativity and enthusiastic participation.

The following activities incorporate culture and communication learning experiences for the classroom and have been well received by our students.

1. *Current events* may be introduced and examined as five- to ten-minute presentations on a particular contemporary event in the target culture. One particular unit, developed by C. Herron, grew out of news stories dealing with the recent death of Josephine Baker (a famous American-born, French-naturalized music-hall *artiste* of the 1920s who had just made a comeback in 1975 at the age of 69. For background information, students read a short article in English from *Ebony*. Their reading was followed by a written and an oral post-check on the information in French to prime them with the necessary French vocabulary and structures needed for the slide presentation on Ms. Baker's life, made from magazine pictures.[4] The students, visually cued with the slides, were asked to recount in French the life of the entertainer. Moving beyond recapitulation of factual information, students then offered personal reactions as to why they believed she was, or was not, a great woman. By restricting vocabulary and limiting verbs to the present tense, the instructor was able to use this presentation in a first-semester French class.

2. *Culture clusters*, a series of five- to ten-minute presentations given over a period of days, may also be used to further explore a cultural theme in the target language.[5] The following cluster on Brittany, a French province, was developed by V. Wyman for her third-semester French class.

Day 1—*Student slide presentation.* Scenes of rural Brittany, photographed by a student, were shown to the class. The presentation was followed by questions from the class directed to the student presenter. Although this question-answer period was unrehearsed, the student had written out a commentary on each of his slides and had practiced his presentation under the guidance and correction of the teacher the day before.

Day 2—*Discussion in French on bilingualism in Brittany and its ensuing problems.* The night before the discussion, students read an article in French concerning the regional language of Brittany, *le breton*, and

the problems its monolingual speakers confront in a predominantly French-speaking nation.[6] Following a question-answer discussion on the content of the article, students broke into small groups and discussed (in French) similarities of problems between speakers of *le breton* in France and speakers of Spanish in the United States. Each group then summarized its discussion for the whole class in order to pool ideas and discuss differences of viewpoint.

Day 3—*Discussion in French of a short reading concerning agricultural problems and the separatist movement in Brittany.* Again, through question-answer techniques, students explored reasons for Brittany's separatist movement in light of its agricultural economy in an industrialized French nation. Parallels were then drawn between Brittany's separatist movement and the current secessionist sentiment in Northern Wisconsin and Upper Michigan. Drawing upon the students' personal knowledge and actual experience made the discussion more lively and meaningful.

Day 4—*Discussion in French of a short reading on the marketplaces and foods of Brittany.* After students give a resume of the reading (cued by questions), they wrote three- to five-minute dialogues in which they role-played various members of the Brittany community at the market (e.g., old farmers discussing agricultural problems, a young woman and a vegetable vendor, a *crêperie* owner and a customer).

Day 5—*Viewing of a videotape in French on making crêpes and on the province of Brittany.*[7] After viewing the videotape, students listed various traditions peculiar to the province and gave a summary of the steps involved in making *crêpes.* This served as preparation for the class *crêpe* party to be held that weekend.

Day 6—*Class crêpe party.* At a student's house, students took responsibility for preparing the batter and making *crêpes.* They voluntarily communicated in French for the entire evening.

3. The study of *kinesics* or body language can be incorporated into the college foreign language classroom. Slides of native Spanish and French speakers displaying typical meaningful gestures were developed in the summer of 1975 in a culture workshop conducted by Professor Constance Knop. The French slides were then used in a second-semester French class. Upon seeing the slides, students were asked to give possible linguistic corollaries of the gestures. They then practiced pairing the gesture and its appropriate verbal equivalent in French. To check comprehension and to use the new linguistic structures, students were asked to write and present three- to four-line dialogues where the "last line" was an appropriate gesture. The rest of the class then supplied the verbal equivalent.

4. *Mini-Alphabet*[8] is a means of introducing diverse, unrelated cultural information in the classroom. The organizational factor is the letter sequence of the alphabet:

a. En France, on n'*a*rrive jamais en avance pour les invitations. (In France, one never *a*rrives early for an invitation.)

b. Le "*b*ac" est un examen national que passent les étudiants pour entrer dans l'université. (The "*b*ac" is a national examination students have to take in order to enter a university.)

These one-sentence cultural tidbits often generate interesting five-minute discussions in the target language. Beginning with the second-semester class, the teacher can trigger the discussion by a variety of questioning techniques (either/or, completion, true/false, factual information) in order to encourage students to participate. The individual items lend themselves to discussions of the similarities and differences vis-à-vis American culture or the advantages, disadvantages, and possible reasons why these particular practices or characteristics exist in the target country and in the United States.

5. *Interviews* with native speakers of the target language are easy to arrange at the college level because of the availability of native speakers or persons with near-native fluency. Priming students before contact with the speakers by working on question-forming techniques, we found them to be generally uninhibited and eager to see if their questions could be understood and answered by a "real" French person. Moreover, due to prior culture study, students often oriented the discussion to a verification and further exploration of various cultural themes. It should be noted that, in the absence of native speakers, graduate assistants, professors, and course supervisors are a potential source for interviewing experiences.

6. *Polls and the study of stereotypes* may be criticized by some as reinforcing already existing misconceptions. However, we have found that, on the college level, students enjoy looking at these stereotypes in an intellectually critical fashion. C. Herron, in her beginning French class, asked students to find advertisements in American magazines where there were references to French culture. For instance, while showing an ad on wine, the teacher asked such questions (in French, of course) as "What do the French drink?"; "Do they drink a lot or little according to Americans?"; "often?"; "sometimes?"; "seldom?"; "at

which meal?"; "at what age?"; "Is wine expensive in France?"; in America?". Continuing the project throughout the year, students knew that every time they brought in an ad where some reference to French culture was made, class time would be alloted to a short discussion.

In V. Wyman's third-semester class, a reading in French[9] on American stereotypes of French culture served as a point of departure for student-created polls. Each student made a list in English of ten stereotypical characteristics of French people (sexy, alcoholic, cultured, and so on). They then polled friends and acquaintances on the campus. The results of each student's poll were then summarized in French. Afterwards, discussion was stimulated by the teacher asking specific as well as open-ended interpretive questions (again in French), such as "What surprised you in your findings?"; "Where do these stereotypes of the French come from?"; "Can stereotypes ever be true? If yes, give some examples." Comments were interesting (one person polled thought that the French did not drink wine at all) and the class discussion brought out the existence of stereotypes and misconceptions even in a supposedly liberal, well-educated community.

7. *Class parties* where students agree to speak only the target language are another successful culture/communication activity. They give students the opportunity to speak in a nonstructured, relaxed atmosphere. An outing to a Mexican restaurant on the weekend (or in lieu of a class session), going to see a German film with discussion over coffee afterwards, or a wine and cheese tasting in class—all these are cultural experiences enjoyed by college students and aimed at providing occasions for students to communicate in an informal social situation.

8. *Advertisements* from foreign language magazines are a rich source of interesting stimuli for communication. Slides can easily be made from ads in foreign magazines for use in small groups. Students can describe objects, persons or situations, or look for and comment on cultural particulars such as the half-filled wine glass in French wine ads, the bottle of mineral water on the Spanish dinner table, or the infant carried in a shawl in a travel ad from a Mexican magazine.

Thus, a variety of techniques can be used to integrate culture and communication learning experiences in the elementary foreign language classroom. Many of the procedures used daily, such as dialogues, questioning techniques, role-playing, small-group activities, and resumes, can

be extended beyond the rote-learning level to become stimuli for encouraging freer communication and cultural learning.

We hope that the above suggestions will be useful to those college teachers who believe it is important (and possible) to combine the teaching of culture and communication in order to provide a richer, more satisfying second-language experience for their students.

Notes

1. In a survey conducted in 1974 in the third-semester French course at the University of Wisconsin–Madison, Yvonne Rochette-Ozzello found that 77.2 percent of the 123 students rated "understanding and speaking French better" as their main goal for the course.
2. John L. Walker, "Opinions of University Students about Language Teaching," *FL Annals*, 7 (Oct. 1973), 102-106.
3. Wilga Rivers, *Speaking in Many Tongues: Essays in Foreign Language Teaching* (Rowley, Mass.: Newbury House Publishers, 1972), p. 3.
4. The Kodak Ectagraphic visual maker camera provides an easy means of reproducing such items.
5. Betsy Meade and Genelle Morain, "The Culture Cluster," *FL Annals*, 6 (March 1973), 331-38.
6. Pierrick et Ganick Gazio, *Textes en français facile* (Paris, France: Hachette).
7. "Quand on fait des crêpes chez nous," video-taped and copyrighted by the University of Wisconsin–Madison, 1975.
8. Roseann Runte, "A Cultural Mini-Alphabet," *American Foreign Language Teacher*, 3 (Spring 1973), 24-26.
9. Camille Bauer, *La France actuelle* (Boston: Houghton Mifflin Co., 1963).

5
Testing Communicative Competence

Walter H. Bartz
Indiana Department of Public Instruction

An extremely important classroom activity in the eyes of the students is the test. It is important to them not only because it is usually the only activity in the classroom that determines their failure or success, but also because through the testing process the students discover what they are expected to learn and how they are to perform. Although explicit objectives may be stated for a course, it is usually not until the students are faced with the test that they discover in very precise (and sometimes surprising) terms what was expected of them. Therefore, in addition to evaluating the students, testing is a classroom activity that communicates to them the goals and objectives of a course. As stated by Jorstad, "*Any* test communicates something to students. Every test, however, communicates a different message, depending on the purpose for which it was intended."[1]

Rationale for Testing Communicative Competence

If the message to the students in today's foreign language classroom is that they should be able to communicate in the foreign language, then, to relay this message, tests which evaluate their ability to com-

municate must be administered. A close look at testing in today's foreign language classroom, however, reveals quite clearly that such a message is not being conveyed to foreign language students. Instead, the message they receive is that the real objective of foreign language instruction is the development of the ability to carry out abundant grammatical exercises. In no way does this kind of testing give students the opportunity to display their ability to communicate in the foreign language. As Rivers has stated, "If we become addicted to fill-in-blank tests and multiple-choice items, we must not be surprised if our students think that this is what performance in a foreign language really is."[2]

Foreign language testing today is still used predominantly to measure discrete linguistic knowledge; correct grammatical structure is measured by discrete morphological and syntactical criteria and correct pronunciation is measured by discrete phonological criteria. The model for this type of testing emerged and grew in the 1960s when the concern in test development was objectivity for scoring purposes, with the implicit assumption that the knowledge of discrete bits of linguistic knowledge would automatically assure communicative ability in the language. Such an assumption, however, has recently been questioned, and there is evidence that the evaluation of discrete linguistic knowledge alone does not evaluate the total integration of skills necessary for communication.[3] Rivers also questions such an assumption:

> For some years now, leaders in our field have been pointing out that use of a foreign language is more than the sum of its parts, that there is macro-language use as opposed to micro-language learning. The micro approach can stultify foreign language learning even in its early stages. . . . This macro-language use is not a later advanced stage of study which we are sorry that many of our students do not reach: it is our major purpose in foreign language instruction which must be encouraged and fostered from the first elementary learning.[4]

The current over-dependence on discrete-point linguistic tests is probably due to convenience rather than conviction, because tests of this type are admittedly easier to score and much more readily available for the teacher. This, however, should not inhibit the profession from developing evaluation procedures that will more clearly reflect the major goals of foreign language instruction. Rivers supports this intention when she says:

> ...we must not allow ourselves to become so bogged down in the peculiar technical problems of test design that we cannot see the woods for the trees, thus exercising, perhaps involuntarily a retarding influence on the evolution of foreign language instruction.[5]

If foreign language educators are not willing at this time to take a fresh look at their testing procedures, there will indeed be a retarding influence on the evolution of foreign language instruction. A shift of emphasis to the teaching of communicative skills in the foreign language classroom is one result of such an evolutionary process and needs to be supported by testing procedures used. Communicative testing procedures will help establish the credibility of the goals of foreign language education for our students.

Developing Communicative Competence Tests

At the present time, tests of communicative competence are not readily available to the foreign language teacher. Until the time comes when test developers and publishers include tests of communicative competence in their materials, it will be the teachers' task to develop their own instruments for measuring students' communicative abilities in the foreign language. The problems teachers face in developing such tests are numerous. Very few models are available. However, there are a few basic suggestions that will perhaps ease the task for teachers in developing their own tests. Among these problems, three emerge as important considerations that must be dealt with in the construction of communicative competence tests:

1. Face-validity
2. Administration procedure
3. Scoring procedure

Face-validity

In order for a test to be an exercise that truly evaluates a student's communicative ability, the student must feel that he is performing a "real" communicative act, and that he is being evaluated on criteria which measure the degree of his success in communicating. Thus, any

test of communicative competence that has some degree of face-validity must involve a communicative situation in which the student will have to perform. Because the constraints of the classroom make it impossible for the student to perform in a *real* situation, that is, to carry out a communicative exercise with native speakers in the native context, the communicative situation will almost always have to be simulated. It is the writer's opinion that tests of communicative competence must be as realistic as possible, otherwise they will convey a distorted message (as in the case of discrete-item grammar tests) to our students concerning the goals of foreign language instruction. Thus, to insure face-validity, the first step in constructing tests of communicative competence is the establishment of a communicative situation. Examples below, taken from several tests, which have been developed and used in some recent studies, illustrate the use of the communicative situation:

Reporting (monolog)
Imagine you are spending your summer vacation in France and are living with a French family. Your hosts would like to know a little about your family background. Take a moment to organize your thoughts. Then talk about your family in as much detail as you can (e.g., include how many family members there are, what they do, where they live, whom you like best, etc.). You will not be interrupted.[6]

Communicative Competence Listening Test

1. *You are living in Germany with a German family (the Schmidts) for the summer. The whole family has gone away and you are left alone. The telephone rings, you answer it and, after appropriate greetings, the party on the line wants to talk to Frau Schmidt. You try to tell the caller that Frau Schmidt is not there, but she insists on giving you a message. You hear her say the following. Listen carefully and take notes in English. Then write in English your message for Frau Schmidt.* Telephone Message (Read by examiner to the students): *Ich bin die Nachbarin, Frau Müller. Ich wollte Frau Schmidt sprechen. Würden Sie ihr bitte sagen, dass ich. . . .*[7]

2. *You and a group of students are visiting Genève. You are now waiting at the train station for Maurice, a Belgian student. You ask your Swiss guide, "Où est Maurice?" and he gives you directions in order to go and find him. On the attached map, follow the oral instructions with a line and mark an X at the building or store where you expect to find Maurice. The directions will be given twice.* (Note: Student has a copy of a simplified map of Genève.)
(Instruction for administration): Read the directions once, making adequate pauses between sentences, so that students can follow directions on their

map. Then reread directions without pauses for a double check.

1. *Vous traversez la place.*
2. *Vous allez tout droit.*
3. *Traversez l'avenue de Genève et continuez tout droit.*
4. *Au café, vous tournez à gauche.*
5. *Vous continuez tout droit jusqu'au coin.*
6. *Tournez à droite et Maurice est à côté du café.*

Suggested scoring: Give three points for each direction correctly followed (up to where student gets lost). (Total points possible: 18)[8]

Each test item above establishes a setting. Thus, the student is made aware that his performance is taking place in the context of a "real-life" situation. In each case, the communicative situation is described for the student in the introductory instructions to the test item. In some cases, however, this may not be necessary if the testing item by its design creates a communicative situation, such as an interview. Two examples below illustrate the interview-type test:

Interview (Giving Information)

The test administrator will ask you several questions about yourself. Try to give as much information as you can to each question. The more the better. If you do not understand a question, you may ask in French to have it repeated.

(Instructions for administration): Ask each of the following questions once. Repeat, or restate, only if student requests. Be careful to keep a logical sequence of questions. If a student's answer warrants, reword a question to preserve coherence in your dialogue with the student.

1. *Depuis quand étudiez-vous le français?*
2. *Est-ce que vous aimez le français?*
3. *Pourquoi? (Pouquoi pas?)*
4. *Est-ce que vous étudiez beaucoup?*
5. *Combien de leçons avez-vous apprises?*
6. *Parlez-vous aussi espagnol?*
7. *Généralement, où prenez-vous le déjeuner?*
8. *Qu'est-ce que vous prenez comme déjeuner?*
9. *Quelle est votre boisson préférée?*
10. *Où allez-vous passer ce weekend?*[9]

Interview (Getting Information)

In this part of the test you will play the role of the interviewer interviewing me. Try to conduct the interview in as natural a manner as you can, remembering to introduce yourself and to close the interview in some appropriate manner. Remember we will pretend that I cannot speak any English. Take notes in English as you ask me questions, and at the end of the interview

write in English all you have found out about me. Try to find out the following information, and more if possible.
Name of person interviewed;
Where he comes from;
How long he will stay in the U.S.;
What he is doing here;
What he has seen of the U.S.;
Which part of the country he likes best;
If he would like to live here;
Why (Why not);
What he will do when he gets back home.[10]

Face-validity can be achieved by the techniques used above. It is important to note that, in order for this to happen, the student must perceive the test as a truly communicative task.

Administration Procedure

In the hustle and bustle of the daily routine, the teacher must be concerned with the time it will require to administer his tests. Communicative competence tests to evaluate the two receptive skills (listening and reading) and the writing skill can be administered in a fashion similar to any pencil/paper test by testing the whole class simultaneously. Therefore, they do not require more time to administer than a discrete-point linguistic competence test.

The problem in administration, however, lies with tests that attempt to evaluate the speaking skill or integrative skills use. Communicative competence speaking tests, by the very definition of the construct, will almost always have to be administered on an individual basis. Recording student responses in a language laboratory may be feasible, but would certainly diminish the realism of the exercise. In a study conducted by Schulz[11], it was found that students view testing procedures that require responses to be recorded not only as unrealistic and artificial, but also as highly threatening. The teacher, therefore, needs to reassess priorities in order to allow some time for the evaluation of the speaking skill on a communicative level. It is surprising how quickly some of the examples of speaking tests already cited can be administered; and they can be carried out while the rest of the class is involved in some other activity.

Scoring Procedures

A vital component of any communicative competence test is the scoring procedure. Discrete linguistic errors should not be the primary criterion for a test of communication. Rather, the criterion must be based on the student's ability to produce or comprehend a message in the foreign language. This, of course, will involve a certain degree of subjectivity on the part of the evaluator. The question he must deal with, especially in testing the productive skills, is to what degree linguistic error interferes with the intended message of the speaker (or writer). Clark suggests that communicative and linguistic criteria not be mixed in the evaluation of communicative competence. He believes that this mixture "serves only to obscure the distinction between the two types of measurement [linguistic and communicative] and decrease the validity of the test as a direct measure of communicative proficiency."[12] However, as Schulz points out,

> It is difficult to totally separate the two criteria, as the linguistic quality of an utterance can influence comprehensibility, the basic communicative criterion. Further, while a major goal of most college or secondary language programs is communicative ability in the target language, there is a justifiable concern with linguistic correctness because. . .we are not just attempting to teach survival communication. . ., we are also trying to teach literacy in another language.[13]

The scoring of communicative competence tests involving reading, listening, and writing can be achieved with relative ease and objectivity. The example below demonstrates possible scoring procedures for a listening comprehension test:

> (Instruction to the students): *While you are listening to the following conversation, pretend you are at the customs office at Orly airport near Paris, and you overhear a conversation between a customs official and a woman. You will hear the conversation twice. While listening, jot down in English the following information:*
> *The woman's nationality;*
> *Her place of residence;*
> *When she will go there (to her place of residence);*
> *What she is carrying;*
> *Her occupation;*
> Instruction for administration: Let students hear the conversation twice.
> Students hear:

Official: *Bonjour mademoiselle, vous êtes américaine?*
Woman: *Non, monsieur, je suis espagnole.*
Official: *Où habitez-vous en France?*
Woman: *J'habite à Bordeaux.*
Official: *Quand allez-vous à Bordeaux?*
Woman: *Je vais à Bordeaux demain après-midi.*
Official: *Qu'est-ce que vous apportez?*
Woman: *J'apporte une serviette et des livres.*
Official: *Ah, vous êtes professeur?*
Woman: *Non, monsieur, je suis étudiante.*
Official: *Bon, merci, mademoiselle. Au revoir.*
Woman: *Au revoir, monsieur.*
Answers: The woman's nationality: Spanish
Her place of residence: Bordeaux
When will she go there: tomorrow afternoon
What is she carrying: a briefcase and books
Her occupation: student
Suggested scoring: Give three points for each correct item of information regardless of length or form of answer. (Total: 15 points)[14]

Scoring procedures for a communicative competence test involving reading can be developed in a similar fashion. However, it is essential that specific criteria be set up to insure scorer reliability, either in the form of specific questions or by means of a list of information that the teacher can use to check whether the student has successfully comprehended what he has read. The student, of course, would have to summarize, either orally or in writing, what he has read.

Tests of communicative competence involving writing are somewhat more difficult to score and involve a great deal more subjectivity on the part of the scorer. An example of a communicative competence writing test should illustrate this point:

You have spent the summer in Europe and you are totally broke. You need some money to get back home. You are in Berlin and you see an ad in a newspaper for a two-week job, working in a restaurant as either a waiter or waitress. You decide to apply. In order to be considered for the job you have to submit a short summary, in German, about your background. Write as many sentences as you can, including any information that might be helpful in getting you the job. Be sure to include the following information: (In writing your summary, use an English word to help get your meaning across if you can't think of a German word.)
Who you are;

Where and when you were born;
Where you live in the U.S.;
How long you studied German;
What other languages you speak;
How long you will stay in Germany;
What you do in the U.S. (school/job);
How long you have been in Germany;
Where else you have traveled in Germany;
Any other information you would like to add.[15]

Scoring the above test on strictly communicative criteria is extremely difficult since the tolerance for linguistic error in writing is always much lower than in speaking. In order to establish scoring procedures and to determine if scoring could be done reliably, three individuals scored this test independently. The evaluators read each test and determined the number of points of information that each student conveyed in his write-up by following the instructions outlined below:

I. *Criterion: Amount* of information conveyed by the student. Certain points of information are asked for in this test. In order to score whether this information was conveyed by the student, the evaluator should ask himself the following question: Would a German speaker who has *no* knowledge of English comprehend each point of information the student is trying to convey?

II. *Procedure:* Apply the above question to *each* sentence in the student's summary. If you feel that a German speaker would comprehend the point of information in a particular sentence, assign the numerical value to the sentence as outlined below. It is important for the purposes of this evaluation to disregard structural, grammatical, and spelling errors, but only to the point where they would not interfere with the comprehension of the German reader. It is also important to remember that the German reader in a real-life situation would be aware of the situational context in which this summary was written; thus he would be able to make some inferences about what this student meant; however, the extent of these inferences depends on the judgment of the evaluator. Note that the student was permitted to use an occasional English word. This was done to prevent the student from being inhibited and thus stop writing altogether because of one particular word which he may not know. However, for purposes of evaluation, if an English word is used, and this is "vital" to the communicative process, the student cannot be given credit for that particular sentence.

III. *Points:* The following points of information were asked for and should be scored as follows:

1. Who you are; 1 point
(Note: several ways of expressing this can be used, e.g., *Ich heisse. . .*or

Ich bin. . ., but just the isolated name should not be credited.)

2. Where born; 1 point
3. When born; 1 point
   (Several ways can be used to get this across, such as *Ich bin. . .Jahre alt* or *Mein·Geburtstag ist. . .*, etc.)
4. Where you live in the U.S.; 1 point
   (*leben* is acceptable)
5. How long you studied German; 1 point
   (Both *lernen* and *studieren* are acceptable)
6. What other languages you speak; 1 point
7. How long you will stay in Germany; 1 point
   (use of *wollen* rather than *werden* is acceptable, or present tense of *bleiben*)
8. What you do in the U.S.; 1 point
9. How long you have been in Germany; 1 point
10. Where else you have traveled in Germany; 1 point
    (Here, a past tense must be used, otherwise if present tense is used, reader would misinterpret to imply future)
11. Any other information added. (It is important to note here that the student was free to add any information other than what was asked for, and he should be given credit for this. It does not matter if this additional information comes at the end or any other place in the student's summary. *However,* the information *must* be relevant to the communicative situation, i.e., it should have something to do with his background and be relevant to the application for this particular job. Quantify this information and give one point per "bit" of information, which in most cases will be a point per comprehensible sentence.)[16] 1 point per bit of information

The procedure just described proved to be reliable in that the inter-rater reliability between the three evaluators was .87. It is important to note that in order to score a writing test of this type strictly on communicative criteria, the teacher must set down specific points in the form of a checklist of information that can be used easily and consistently to score each student's written response.

The scoring of communicative competence tests which involve the speaking skill proves to be the most difficult. Recent attempts to evaluate such tests have relied heavily on rating scales as a means of scoring. In this way, an effort is made to avoid scoring discrete linguistic error. The Educational Testing Service in Princeton, New Jersey[17] has developed a six-point rating scale for each of five language areas: pronun-

ciation, grammar, vocabulary, fluency, and comprehension. This rating procedure is used in evaluating language proficiency of U.S. Peace Corps Volunteers. The Foreign Service Interview (FSI) described by Clark[18] uses five "levels" ranging from "elementary proficiency" (able to satisfy routine travel needs and minimum courtesy requirements) to "native or bilingual proficiency" (speaking proficiency equivalent to that of an educated native speaker). Savignon[19] uses different criteria to evaluate different parts of her oral communicative competence test. She employs six-point scales ranging from "none" to "great" for such criteria as Effort to Communicate, Amount of Communication, Comprehensibility, and Suitability of Introduction, Naturalness and Poise, Comprehension by Native, Comprehensibility and Suitability of Conclusion, and Fluency. Bartz[20] uses four scales to evaluate the speaking components of this test: Fluency, Quality of Communication, Amount of Communication, and Effort to Communicate. In the Bartz study, two native speakers of German evaluated 50 high school German students, with an interrater reliability of .99. Of the four scales used, the Amount of Communication scale served as the best predictor of the students' total score on the communicative competence tests.

Schulz[21] uses similar scales in her study, also achieving high interrater reliability and high correlations between three scales: Amount of Communication, Quality of Communication, and Fluency. These findings support Upshur's conclusions that "scores (especially amount of communication) do reflect a general language proficiency factor."[22]

It would, of course, be impractical, if not impossible, for the classroom teacher to evaluate students' speaking performance on all of these scales suggested above. However, based on the findings reported, it appears that one scale, the Amount of Communication scale used in the Bartz and Schulz studies serves as a good single estimate of the students' score on the communicative competence tests. This six-point scale is described below:

> General definition: The amount of communication refers to the quantity of information relevant to the communicative situation that the student is able to convey to the native speaker. Ask yourself the question: To what degree does the student convey the "total" amount of information a native speaker would in the same situation, i.e., if the native speaker were given the same task or put into the same situation?

Definition of each level on the scale:

1. Virtually no relevant information was conveyed by the student.
2. Very little relevant information was conveyed by the student.
3. Some relevant information was conveyed by the student.
4. Most relevant information was conveyed by the student.
5. All relevant information was conveyed by the student.[23]

This scale is especially appropriate for tests in which the student must convey a specific amount of information, such as in the interview (giving information) and the monolog tests described previously. For interview tests which require that the student must obtain information, the scoring is more easily accomplished by simply asking the student to write in English the information he was able to obtain from the person interviewed, and scoring his write-up by using a previously determined set of criteria, such as a checklist of the information points that were to be obtained in the interview.

As can be seen from this discussion, the scoring procedures for tests of communicative competence present complex problems that need further research and development. However, a beginning has been made, and the classroom teacher can adapt, use, and expand on the work done thus far.

Conclusion

Without a doubt, the testing of communicative competence is still in its infancy despite a recognized need for such testing. Attempts to develop face-valid, reliable, and practical instruments have been made, but these need to be refined and expanded so that the classroom teacher can begin to employ evaluation procedures that will indeed reflect the major goal of foreign language instruction. For it is through our tests that the student perceives our aims and our reason for being. As Rivers has stated:

> Let us remember that by our testing they shall know us, far better than we shall know them.[24]

Notes

1. Helen L. Jorstad, "Testing as Communication," in Gilbert A. Jarvis, ed., *The Challenge of Communication*, The ACTFL Review of Foreign Language Education, Volume 6 (Skokie, Illinois: National Textbook Company, 1973), p. 224.
2. Wilga M. Rivers, "Testing and Student Learning," a paper presented at the First International Conference of the Association of Teachers of English to Speakers of Other Languages, Dublin, Ireland, June 29, 1973 [ED086003], p. 19.
3. Some recent studies that substantiate this are Walter H. Bartz, "A Study of the Relationship of Certain Learner Factors with the Ability to Communicate in a Second Language (German) for the Development of Measures of Communicative Competence," (unpublished Ph.D. dissertation, The Ohio State University, 1974); Charles J. James, "An Examination of the Validity of the Speaking and Writing Tests of the MLA Cooperative Foreign Language Proficiency Tests, Form HA, German, Using Observation Instruments for Measuring Speaking and Writing Skills in Classroom Teaching Situations with Student Teachers of German," (unpublished Ph.D. dissertation, University of Minnesota, 1973); Helen L. Jorstad, "An Examination of the Validity of the MLA Cooperative Foreign Language Proficiency Tests: French in Measuring Speaking and Writing Skills in French and Comparison with an Interview Scale to Measure Speaking," (unpublished Ph.D. dissertation, University of Minnesota, 1973); and Renate A. Wolf Schulz, "Discrete-Point Versus Simulated Communication Testing: A Study of the Effect of Two Methods of Testing on the Development of Communicative Proficiency in Beginning College French Classes," (unpublished Ph.D. dissertation, The Ohio State University, 1974).
4. Rivers, *op. cit.*, p. 15.
5. Ibid., p. 15.
6. Schulz, *op. cit.*, p 158.
7. Bartz, *op. cit.*, pp. 154-55.
8. Schulz, *op. cit.*, pp. 173, 171.
9. Ibid., p. 137.
10. Bartz., *op. cit.*, p. 142.
11. Schulz, *op. cit.*
12. John L. D. Clark, *Foreign Language Testing: Theory & Practice* (Philadelphia, Pennsylvania: Center for Curriculum Development, Inc., 1972), p. 126.
13. Schulz, *op. cit.*, p. 66.
14. Ibid., p. 165.
15. Bartz, *op. cit.*, p. 158.
16. Ibid., pp. 159-60.
17. Educational Testing Service, "Description of the Peace Corps Language Proficiency Interview" (Princeton, New Jersey), Xeroxed.
18. Clark, *op. cit.*, pp. 122-23.
19. Sandra J. Savignon, *Communicative Competence: An Experiment in Foreign-Language Teaching* (Philadelphia, Pennsylvania: Center for Curriculum Development, Inc., 1972).
20. Bartz, *op. cit.*
21. Schulz, *op. cit.*
22. John A. Upshur, "Productive Communicative Testing: Progress Report," in John W. Oller, Jr., and Jack C. Richards, eds., *Focus on the Learner: Pragmatic Perspectives for the Language Teacher* (Rowling, Massachusetts: Newbury House, 1973), pp. 177-83.
23. Bartz, *op. cit.*, p. 146.
24. Rivers, *op. cit.*, p. 19.

6
Strategies for Increasing Cross-Cultural Awareness

Sidney L. Hahn
University of Nebraska, Lincoln

"The goal of increasing cross-cultural understanding in foreign language learning has begun to receive wide attention. Its attainment need no longer be considered an impossible dream if we as researchers, teachers, and students continue to refine our perceptions and techniques to develop and apply new and creative approaches in the pursuit of the goal."[1] This concluding statement to a previous article by this author was preceded by illustrations in which techniques of magazine ad analysis as a means of cultural values clarification were described. From materials initially assembled to teach cultural concepts at the secondary level, slides were developed and used as visual aids in helping both undergraduate and graduate students to conceptualize an inquiry approach to the study of culture, and to identify and relate facets of German culture to the primary message system proposed by E. T. Hall and described in his "map of culture."[2] The techniques employed subsequently proved to be equally adaptable to interdisciplinary settings as well as applicable to other foreign languages. These slide techniques and a series of recently developed foreign language communication strategies with cultural components are described below.

The method designed to utilize slides begins with a generalized

statement about a cultural fact. To illustrate:

Generalization: The table is a symbol of family unity and a focus for interaction.

Strategy: The slide series that deals with this generalization begins with an ad for a tablecloth depicting only the table, the cloth, and flowers. The caption is: "Treffpunkt. Hier sind alle zusammen. Am Tisch trifft sich die Familie. . ." (Meeting place. Here all are together. The family meets at the table.)

A series of pictures follows which exemplify numerous concepts involving every category of Hall's primary message system. Interaction (of sexes, family, acquaintances); Association (large group, small group, intimate); Subsistence; Bisexuality; Territoriality; Temporality; Learning; Play; Defense; and Exploitation. Each picture has significance in relation to more than one category and serves to emphasize cultural interrelationships.

The final picture of the series presents a sharply defined negative example of the concept. A sad-faced woman is depicted seated at the end of a long bare table with a three-tiered plate of fruit beside her. The caption reads: "Kummer macht krank. Der Beruf is kein Heilmittel gegen das Alleinsein. Jeder Mensch braucht Nestwärme, Geborgenheit und Liebe. Einsamkeit schlägt auf den Magen." (Worry makes you ill. The job is no cure for loneliness. Every person needs warmth, security, and love. Loneliness is bad for your health.)

While the caption (which was a prelude to an accompanying magazine article) may also be employed to spark a discussion of the message contained, the illustration effectively reinforces the original concept of the table as a symbol of family unity and focus for interaction.

In addition to providing examples, slides are used to help students determine for themselves which cultural values are depicted and which categories or concepts are represented. Students are encouraged to seek their own illustrations for these and other concepts. The use of visuals thus becomes purposeful in helping students at any level discover concepts related to their own as well as a foreign culture.

Magazine ads are an invaluable asset in studying the value system of another culture. To illustrate:

Generalization: Older customs and traditions will change, be considered old-fashioned, or die out, and young people will tend to adopt

newer lifestyles; nevertheless, the old remains a subtle influence.

Strategy: Magazine ads which deal with this generalization focus on a product for sale.

1. From an ad for margarine: "Mein liebster Gast? Mein Mann. Weil er ein Mann ist. . .Einen solchen Mann zu verwöhnen, das macht mir Spass. . .Er dankt es mir. Und sagt es auch, immer liebenswürdig, immer galant." (My favorite guest? My husband. Because he is a man . . .It is fun to spoil such a man. . . . He appreciates it. And he tells me, always kindly, always charmingly.)

2. For a floor care product: (With the time saved) "Man kann zum Beispiel den Kindern neue Nietenhosen kaufen gehen. Oder Vatis Lieblingspudding machen mit Obst und Schlagsahne. . . Und Vati freut sich abends nicht bloss über die schönen Fussböden, sondern auch über seinen Lieblingspudding." (For instance, one can go to buy new jeans for the children. Or prepare Dad's favorite pudding with fruit and whipped cream. . .And in the evening, Dad is not only happy with the beautiful floors, but also with his favorite pudding.)

3. For mustard: "Männer mögen's scharf! Ein Mann will wissen, dass er ein richtiger Mann ist. . .Kluge Frauen tun ihm diesen Gefallen. . ." (Men like it hot! A man wants to know that he is a real man. . . . Smart women do him this favor. . .)

Implicit in each of the ads is the tradition which suggests that the woman is expected to "spoil" her husband, defer to him, and perform small services for him.

Tradition provides an interesting theme through which to approach the study of values as expressed in advertising. Often those wanting to sell a product advocate changing patterns of behavior or lifestyles which are anchored to a long-established and perhaps nostalgic or sentimentalized value, common to the group addressed. To illustrate:

Generalization: Quality need not be sacrificed and may even be enhanced if shortcuts are utilized in preparation, or if a particular product (even a more economical one) is used.

Strategy: Given a series of ads, students are asked (1) to identify from the text the descriptive adjective or quality that characterizes the product as desirable, despite the fact that it requires less work to prepare, is cheaper, etc., and (2) to search the text and visual components of the ad for indications of established or traditional values.

Slides or transparencies may be utilized for this if the print is large enough to be seen easily by the group. The ads may also be mounted and circulated, or the class may be divided into small groups with each being given a different ad to study.

In selecting appropriate materials for students, the teacher may at first need to draw upon knowledge already possessed about the value systems of America and the target country. However, the teacher will find that his/her own skill and ability to hypothesize and infer values will grow in the process.

American and foreign systems may be compared for similarities and contrasts by identifying in the ads (1) themes which represent the "traditional," (2) the visual and verbal symbols which represent traditional values, (3) products being advertised which exploit the "traditional" in both verbal and nonverbal (pictorial) sense, and (4) those traditional patterns which seem to be changing. Individual perceptions may be altered or confirmed, and insights may deepen or new ones may be formed as a result of such study.

Tables 1-3 contain examples of themes and symbols employed in the advertising of certain products that show traditional and/or changing values.

Humor and the use of nonnative language expressions in advertising are intriguing themes which could provide useful insights to the lifestyle and character of another people. The familiar linguistic literary device of word count and analysis can also be applied to the study of magazines and newspapers.

Some of the strategies to be described in the following section were demonstrated in summer workshops for teachers of foreign languages, social studies, and English held at the University of Nebraska in 1973 and 1974. Speakers of French, German, and Spanish and an anthropologist served as consultants in 1974. The participants, all teachers in Nebraska schools, combined their writing skills with the newly-acquired skills of magazine analysis and slide preparation to produce packets and slide series for use in their own classes. A description of one of these projects follows.

Printz and Schmelzer[3] isolated and studied themes which seemed to characterize "The Good Life in Germany" as evidenced in ads. They found five recurrent and related themes: *Erfolg* (success), *Karriere*

Table I: German Traditions

Themes Representing Traditional Values	Visual and Verbal Symbols of Traditional Values Utilized by Ad	Products Advertised Exploiting the Traditional
Recognized quality	Porcelain, hand-painted with delicate flowers	Cigarettes
"Living tradition"	Castle	Wines and Liquors
Foreign travel	Shakespeare Country Inn	Wines and Liquors
Literary tradition	Slogan in proverb style *Fraktur* print Shakespeare Mythology	Wines and Liquors
Literary tradition (Wanderlust)	Verse Walking stick and hat	Foodstuffs (bananas)
Literary tradition	*Fraktur* print Werther	(candy)
Stability, absence of change, relevance—then and now	Small village Pastoral scene	(candy)
Stability, etc.	Family gathering (3 generations)	(dumpling mix)
Stability, etc.	Mother's recipe	(apple strudel)
Sophistication, recognized quality, foreign influence, or ethnic superiority	French phrase Elegance of decor Palate-pleasing combination of cheese, fruit, & wine	(cheese)

Table 2: American Traditions

Themes Representing Traditional Values	Visual and Verbal Symbols of Traditional Values Utilized by Ad	Products Advertised Exploiting the Traditional
Recognized quality, foreign influence, sophistication	Swiss workmanship (camera) Leather-bound books	Cigarettes
Recognized quality, etc.	Cigarette holder French fashion	Cigarettes
Literary tradition	Legend (Midas) Song from musical (My Fair Lady) Biblical reference	Jewelry (watch)
Stability, etc.	Caption ("Windows of your world") Housewife in old-fashioned dress Cottage-style curtains Traditional prints (checks, flowers, fruits, birds) Traditional materials (gingham, calico)	Household goods (curtains)
The Old West (rugged, outdoor tradition)	Horses Cowboy hats and chaps Coonskin cap Powder horn Old rifle	Cigarettes
The Old West	Casual clothing Indian symbols Steaks Brick fireplace Charcoal brazier	Liquor

Table 3: Changing Traditions (American and German)

Themes Representing Traditional Values	Visual and Verbal Symbols of Traditional Values Utilized by Ad	Products Advertised Exploiting the Traditional
Changing sex roles (Dual responsibility)	Women as breadwinners	Insurance
Changing sex roles	Man ironing shirt Wife (mixing) serving drinks	Liquor
Women's liberation	Woman at sewing machine, but smoking	Cigarettes
Women's liberation (Changing attitudes)	Historical tradition as setting for former social value judgment contrasted with today's behavior	Cigarettes
Women's liberation	Man in traditional home environment Wife dressed in modern style, carrying suitcase	None (Cartoon)
Characters in children's literature	Princess Gypsy Haremwife American Indian Mexican Asterix Obelix	Costumes for children (holiday)

(career), *Aufstieg* (advancement), *Sicherheit* (security), and *Gleichberechtigung* (equality). Tangible symbols of the concepts were found to include one's home or apartment, a car, and vacations. The "good life" is to be achieved in a natural, healthy way as shown by the many words related to *Natur*, which were found to occur over and over again, like a refrain, in the ads. Other terms indicate that the Germans love the "real" things, unadulterated, but that taste must never be sacrificed. Also, the descriptive language used was judged to be natural—precise, specific, even blunt. For example, the little German child doesn't tell her mommy that she had no cavities; she says instead that the dentist didn't drill! (Mutti, Mutti. . .er hat überhaupt nicht gebohrt!)

The German concept of nature is not the rugged western style and setting familiar to Americans. Rather, it was found to include (in addition to such physical features as lakes, forests, and mountains) a refined lifestyle, in which one sits down to a glass of wine or a cup of strong "sun-grown" coffee at a nicely set table with flowers, and may smoke a mild cigarette or enjoy the delicious candy brought by a guest the previous evening.

The team prepared a series of ninety-five slides, exercises for analysis of the ads, and related discussion questions to compare and contrast the portrayal of these aspects of German lifestyle with that of America. The slides can be regrouped or subdivided in many different ways, depending on what aspects of culture the teacher wishes to stress or have students consider. The teacher can simply give students the information obtained in capsule form, but again, the objectives include guiding students to "discover" relevant aspects of the target culture, to view them from the reference point of the foreign value system and to examine their own values and lifestyle.

Thus far, the discussion has centered primarily upon one rather sophisticated means of helping students differentiate concepts, insights, and shared patterns of their own and another culture. Its success depends ultimately upon teacher commitment, preparation, expertise, and/or willingness to explore with students the topics selected. Other tactics are needed to begin building a climate for cross-cultural study from the very beginning of foreign language learning. As Nostrand aptly stated,

> **Overcoming ethnocentrism involves a deep change in public outlook and education. Enlightened policy-makers will need the support of a public that is sensitive to the differences in peoples' values, assumptions, and modes of thought and feelings.[4]**

Developing this kind of sensitivity in the area of foreign language teaching is most likely to bear lasting fruit. Increasingly, foreign language teachers are recognizing their opportunity to combine language learning with the exploration of personal values. Strategies are being invented to provide practice of foreign language patterns and lexical items, while simultaneously allowing students to express personal ideas, preferences, and opinions even at early levels.

The pioneering efforts of Wilson and Wattenmaker[5] in making foreign language the vehicle for the expression of personal concerns from the very first day in class have been extended by a group of Nebraska teachers attending a 1975 summer workshop. This workshop was held at the University of Nebraska at Lincoln in cooperation with the Nebraska State Department of Education. While its focus was not cross-cultural awareness *per se*, this group of teachers believes that as a class gains trust and becomes a learning and sharing unit, it is building a foundation for concern and interest in others, including native speakers of the language the students are learning. Expressing one's own values helps students evaluate them in relation to those of others, and in our opinion, may provide the most valid initial step in building empathy for another culture.

In the workshop, participants created or adapted sixty-five communication strategies from various values clarification[6] and human dynamics[7] techniques. (A rationale and description appears in *FL Nebraska*, Vol. IV, No. 2).[8] Again the participants were aided by staff and native speaker consultants. (Staff included a high school language teacher, Mr. Cleon Ochsner, the State Foreign Language Consultant, Mr. Melvin Nielsen, and the author.) The strategies were intended for use primarily at first and second levels of foreign language learning. Nearly all can be utilized at higher levels and in greater depth as well, since advanced students are typically able to communicate with greater fluency. Each strategy has a humanizing objective as the chief focus, with linguistic and skill goal also specified. More than half of the strategies devised contain suggestions for cultural application. Only a few

were constructed with the cultural aspect as the major humanizing focus, but as Seelye points out, "...culturally conditioned images are associated with even the most common target words and phrases."[9]

The examples which follow serve to illustrate the exercises created by the workshop participants. English has been substituted for the French, German, and Spanish versions originally prepared by the teachers.

It should be emphasized that foreign language students are to use previously learned vocabulary and structures. Questions and directions may be altered or simplified to suit the level of the class. Mistakes, unless they truly interfere with communication, should be largely ignored during the activity. An occasional vocabulary word may be supplied as needed and requested, but in general, students should be able to handle the activity after it has been introduced.

Learning Strategy—Personal Clock

(Bernard Marquis, George Schmelzer, Deb Weihing)

Humanizing objective:	To build awareness of personal use of time and values concerning use of time.
Linguistic focus:	Names of activities, infinitives, numbers/time
Level:	First year
Skill focus:	Writing, speaking, listening
Working structure:	Individual, then large group
Procedure:	Each student receives a sheet of paper with a large blank circle representing a 24-hour clock. Working individually, the student divides the clock into segments which illustrate how he spends a typical day. Then, in large group, discuss such questions as: 1. Which activity, other than sleeping, occupies the most time? 2. Which activity occupies the least time? 3. Which activity do you like most? least? 4. Is there something you would like to change? After the group discussion, each student should be given a blank clock so he can design his ideal day.
Components:	Handout sheet with blank circle
Cultural application:	Possible expansion of exercise to discuss how a typical day would be spent in another country. Questions: In what ways might a day for a _____ teenager differ from yours? Why? Which areas would be similar? Differences in time concepts may be introduced and discussed.

Learning Strategy—Attribute Identification

(Larry Marvin, Jill Cunningham)

Humanizing objective:	To share elements of one's lifestyle, and allow students to know the teacher (and each other) better.
Linguistic focus:	Vocabulary building and answering questions
Level:	End of first year
Skill focus:	Listening
Working structure:	Circle
Procedure:	Students answer the multiple choice questions dealing with elements of the speaker's life style. *Alternatives:* 1. Questionnaires can be prepared and dittoed if a reading focus is desired. 2. Questions may be devised which pertain to both teacher and students. Students may answer the questions individually, share their answers with a partner, and team up to predict how the teacher will answer. The majority answers to questions may be determined, if desired. (Students should be asked to team with a person they do not know very well.) 3. More advanced students may prepare their own questionnaire.
Components:	Paper, pencil, list of questions prepared by the speaker
Cultural application:	Building empathy. Possible discussion of attributes which might be different if the speaker were a citizen of the country of the target language. If you were a native of _____, how might your answers be different?

Attribute Identification Questionnaire

1. Am I Catholic, Protestant or agnostic?
2. Am I single, married, or divorced?
3. Do I live in an apartment, in a house, or on a farm?
4. Do I have 0, 1, 2, 3 or more children?
5. Do I have a pet? (Yes or no)
6. Do I have a black and white, color, or no TV?
7. Do I drive a sports car, station wagon, or VW?
8. Do I like dancing, swimming, or bicycling best?

9. Do I prefer to arrive at a party on time, a little late, or early?
10. Is my favorite color red, blue, or yellow?
11. Is my favorite holiday Christmas, my birthday, or Independence Day?
12. Would I prefer to spend my vacation in the mountains, in a large city, or on the ocean?

Learning Strategy—Personal Preference Questions (Forced Choice)

(Kay Nickel, Susan Byrd, Marie Trayer)

Humanizing objective:	To identify values or preferences.
Linguistic focus:	Many facets of the language, e.g., vocabulary, conditional tense (Spanish)
Suggested level:	Second semester or beyond
Skill focus:	Reading, speaking, listening
Working structure:	Individual and group (less than 16)
Procedure:	Give each student a questionnaire and ask them to select answers to the questions. In a group, the students can compare and discuss their selections.
Components:	Following questionnaire, enough copies for each student
Cultural application:	Can easily lead to a discussion of how someone from another culture would answer the questions. The possible answers can be changed to reflect preferences from other cultures.

1. If you had $10 what would you buy?
   a. stereo album b. a good book c. clothing d. food e. other
2. What would you prefer in a taco?
   a. goat b. chicken c. hamburger d. squash flowers e. other
3. Where would you go on vacation?
   a. Acapulco b. New York City c. Miami d. Aspen e. other
4. When do you prefer to arrive at a party?
   a. a little early b. a little late c. on time d. very late e. other
5. What kind of transportation do you use most?
   a. bicycle b. your own car c. your parents' car d. bus e. other
6. Which sport would you go to watch?
   a. soccer b. jai-alai c. football d. bull fighting e. other
7. What would you order at an ice cream parlor?
   a. popsicle b. dish of ice cream c. coca cola d. iced tea e. other
8. Which would you prefer for a Saturday night activity?
   a. a walk in a park b. a dance c. a movie d. talk at a cafe e. other

9. What do you do at the end of a family meal?
   a. leave the table as soon as you finish eating
   b. say "excuse me" and leave c. ask your father for permission to leave d. ask you mother for permission to leave e. other
10. What is your favorite holiday?
   a. Christmas b. Independence Day
   c. Thanksgiving d. Pre-Lent celebration
   e. other

Learning Strategy—Word Selection

(Jim Cramer)

Humanizing objective:	The student will demonstrate that words carry cultural as well as denotative meanings.
Linguistic focus:	Vocabulary expansion
Suggested level:	First semester
Working structure:	Individual or small group
Procedural objective:	The student will discover and describe instances which illustrate linguistic and cultural interrelationships.
Procedure:	1. From a list of common words in the target language the student will select a word that interests him/her. 2. In a dictionary find the English equivalent(s) for that word. 3. The student will make a collage of pictures illustrating or describing the meaning(s) of the word. (The pictures should be clipped from target language magazines for cultural accuracy.) 4. The student will describe (in English) cultural images this word carries as illustrated by the collage.
Skill focus:	Cultural recognition
Components:	Word list, target language magazine
Cultural application:	". . .Culturally conditioned images are associated with even the most common target words and phrases."[10]

Word List

1. boy	11. meat	21. son	31. train
2. wine	12. woman	22. friend	32. sports
3. fat	13. father	23. people	33. soccer
4. beer	14. city	24. child	34. old
5. gentleman	15. native	25. house	35. young
6. vacation	16. mother	26. furniture	36. girl
7. beautiful	17. to stand	27. car	37. to play
8. man	18. to go	28. money	38. store
9. love	19. to drive	29. bread	39. fashion
10. mankind	20. to smoke	30. food	

Learning Strategy—Choose a Country

(Carolina Sherman, Susan Byrd, Kay Nickel, Marie Trayer)

Humanizing objective:	To express personal preferences.
Level:	First year
Linguistic focus:	Spanish—conditional tense, the verb "to like" (*gustar*); German—modal (*möchten*); French—conditional (*J'aimerais*)
Skill focus:	Speaking, listening
Working structure:	Circle (16 or less)
Procedure:	In the circle the teacher begins by modeling the patterns to be used: "I would like to travel to Germany," then ask various students "To what country would you like to travel?" Allow the students to express their preferences spontaneously. More advanced students could indicate reasons for their choice, e.g., "I would like to travel to Africa. I would like to see the wild animals." "I would like to travel to Austria; the Austrians are *gemütlich*." After many people have told their preference, ask if any have changed their minds or thought of other countries they would like to visit.
Components:	None
Cultural application:	To explore how different nationalities are characterized by the students; to consider whether these characterizations hold true, and how they have originated; teacher could also initiate a discussion on the topic of stereotypes.

Learning Strategy—Story Telling

(Tracy Kramer)

Humanizing objective: To give individuals the opportunity to contribute to an original story through group cooperation.

Suggested level: First year, second semester (late), second year

Linguistic focus: Nouns used as subjects, direct objects, indirect objects, objects of common prepositions; present tense of verbs.

Skill focus: Speaking, listening

Working structure: Large group

Procedure:

1. Collect objects, the names of which are familiar to the students. There should be at least one object for each member of the group. Place the objects in a box or sack.
2. The first person in the group will choose an object. He will begin a story by making a sentence suggested to him by the object chosen. (The student must use at least one simple sentence, but may use more.)
3. The container is then given to the next person, who will choose an object. He will continue the story. The container goes around the circle until all members of the group have contributed to the story.
4. As the story develops, the objects may be placed in the center of the circle.

Components: A container to hold objects for the group

Cultural application: Story telling techniques: How does one customarily begin or end a story? (Once upon a time. . .They lived happily ever after)

Alternative procedures:

1. Each student contributes one object.
2. One or two students assemble objects for a story-telling activity in a large group setting.
3. Individual students write a simple story, incorporating objects from a container.

Learning Strategy—Decision-Making[11]

(Marie Trayer, Kay Nickel, Susan Byrd)

Humanizing objective:	To identify material possessions which the student values.
Linguistic focus:	Vocabulary building, conditional, future, present tense "to own"
Level:	Second semester, first year
Skill focus:	Speaking, listening, reading, writing
Working structure:	Individual to circle
Procedure:	The students are given a three columned sheet of paper with headings in the target language: (1) ten things I own now, (2) things I might own someday, (3) things I would really like to own. After filling out the columns in the target language, the students could decide how much money would be spent on each item and then add the total amount. A follow up could include questions such as, "Money is short. What could you leave out?" After each student has filled his out, a discussion in the circle about the final lists could ensue.
Components:	Handout sheet divided into three columns
Cultural application:	A question could be asked, "How would a Mexican, French, or German person fill in the columns? What do you think he might include which would be the same or different from your list?"

Learning Strategy—Item Discard[12]

(Kay Nickel, Marie Trayer, Susan Byrd)

Humanizing objectives:	To pretend to throw away items you have wanted to get rid of in order to assess worth, value, usefulness.
Linguistic focus:	Vocabulary building
Suggested level:	Second semester, first year
Skill focus:	Listening, speaking, reading, writing
Working structure:	Magic circle
Procedure:	Using the target language, the students write the names of things they would like to get rid of on small pieces of paper. Put all the pieces in a container. *Alternatives may include any of the following procedures:* 1. Draw slips of paper from container and guess whose they are. 2. See if anyone would like to have any of the discarded items and state why. 3. Say that the student has to take back three items and rediscover some value in them—discuss.
Components:	Small pieces of paper, container
Cultural application:	Discuss what a Spanish, French, or German person might want to get rid of, or for what you would be willing to trade your discarded item.

Learning Strategy—Life examining—Houses and Rooms

(Silke Printz)

Humanizing objective:	To identify and share one's perception of the home environment.
Linguistic focus:	Rooms of house, adjectives, superlatives
Skill focus:	Writing, speaking, reflective listening
Suggested level:	End of second semester or beyond
Working structure:	Small group (16 or less)
Procedure:	The leader tells everyone to draw on a sheet of paper (preferably graph paper) a bird's eye view of his home, indicating where all the rooms are located, and labeling them in the foreign language. The leader then says: "Write down the answers to the following questions:" 1. In which room do you spend most of your time (except sleeping)? 2. In which room do you spend least of your time? 3. Which is the brightest or most colorful room in your home? 4. Which is the darkest or drabbest room in your home? 5. Which is the largest room? 6. Which is the smallest room? 7. If you had $1,000, with which to remodel one room in the house, which one would you remodel? a. How? b. Why? The leader asks the students to pair off and discuss the above questions. When they return to the circle each student gives a short description of his partner's house and elaborates on the answer to question number 7.
Components:	Drawing paper
Cultural application:	Discuss what a typical house might look like in the target language country. In which ways is it different or the same? A very lively discussion of all aspects of foreign homes (air-conditioning? plumbing? apartments versus private homes, etc.) will probably ensue. This may be part of a planned unit on home and furnishings.

Learning Strategy—A Touching Situation

(Kay Nickel, Marie Trayer, Susan Byrd)

Humanizing objective:	To help students use their imagination. To develop awareness of one's sensory perceptions other than sight.
Linguistic focus:	Adjectives, colors
Skill focus:	Speaking, feeling
Suggested level:	Second semester (or beyond with variations)
Working structure:	Circle
Procedure:	Blindfold one student in the circle. Have him reach into a bag filled with fabric samples and select one. Ask the student to describe how it feels and what color it "feels" like. After he is done, let him look at his fabric and see how well he "felt" it. Blindfold the next student and proceed in the same manner. *Variation:* Sacks of ordinary or very exotic items could also be used. Have the student guess what item he is feeling.
Components:	Sack full of fabric remnants
Cultural application:	A sack of cultural realia could be used (e.g., in Spanish: maracas, doll, castanets, etc.) Discussion of the symbolic significance of colors in the target language could be held. (e.g., green means jealousy, etc.)

Learning Strategy—Fictional Character

(George Schmelzer, Deb Weihing)

Humanizing objective:	To select personal qualities that one admires.
Level:	Second year
Linguistic focus:	Descriptive adjectives
Skill focus:	Speaking, listening
Working structure:	Pairs, then large group
Procedure:	Each student in the group is given a few minutes to choose fictional character he would like to be. Then he will share his choice with a partner, telling the reason(s) for his choice. The student must then tell the group about his partner's choice and reasons. *Possible expansions:* 1. Students could ask questions for clarification. 2. The group could try to recall the characters chosen by individual members. 3. Students could use adjectives to describe the character chosen.
Components:	None
Cultural application:	Characters may be chosen from target language literature.

Learning Strategy–Interview

(Jim Cramer)

Humanizing objective:	The students will demonstrate an increased understanding of each other by sharing simple facts with one another and reporting them to the group.
Suggested level:	First semester
Linguistic focus:	Review and practice of verb "to be," regular verbs, singular personal pronouns
Skill focus:	Listening, speaking
Working structure:	Pairs of students within large group
Procedure:	1. Divide students into pairs. 2. Hand out Interview sheets. 3. Follow directions.
Components:	Interview sheet
Cultural application:	Most applicable cultural information has probably been introduced as vocabulary was learned. During the discussion, however, the teacher should be prepared to answer questions about the culture.

Interview–Phase I

Ask your partner the following questions, one at a time. When he has answered each question allow your partner to ask it of you.

1. What is your name?
2. How are you today?
3. Where do you live?
4. Are you intelligent or dumb?
5. Are you nice or unfriendly?

For the next set of questions, decide which person will speak first, and then, after he answers the questions, the second person is to repeat, in his own words, what the first person has just said. The first person must be satisfied that he has been heard accurately. The second person then answers the question, and the first person repeats what he heard said.

6. Do you like to play on the beach?
7. Do you like to lie in the sun?
8. What do you like to do best?
   a. play ball b. swim c. listen to music
9. With whom would you like to walk along the beach?
10. What do you like to drink?
    a. pop b. beer c. coffee
11. What do you like to do on the beach?
    a. fish b. run c. lie in the sun
12. Do you like to sit in a cafe for an hour?

Phase II

When the time for this exercise is over, you will be asked to introduce your partner to the group. You may tell the group whatever you feel they should know that may help them to get to know him as you do. You may spend the rest of the time in discussion.

Learning Strategy—Values Continuum Sheet

(Kay Nickel, Marie Trayer, Susan Byrd)

Humanizing objective:	To verbalize views on death and the feelings involved.
Linguistic focus:	All facets of language
Skill focus:	Listening, speaking, reading
Suggested level:	Third year
Working structure:	Individual to large or small group
Procedure:	Give the students the values continuum sheet to be filled out individually. The students could discuss the answers with each other. *Possible follow-ups:* 1. In a circle, discuss question number 5, bringing in customs concerning death in target country. 2. Culture capsules on this topic can be integrated (discussion in target language depending on level). 3. Obituaries from the country's newspapers and our own could be utilized. 4. Conclusions of their comparisons can include questions on how the target language speakers would answer the values continuum, and whether the students like the different way of looking at death. They could write their own epitaphs.
Components:	Values continuum questions; some pictures, culture capsules, objects of target country concerning death; newspapers from U.S. and target country.
Cultural application:	Students become aware of their own and other culture's views of death (see procedure).

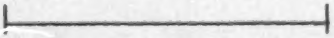
1. How do you feel about death?

unafraid scared

2. How often do you think about death?

often never

3. How many people have you known that have died?



many none

4. Have you participated in any rituals concerning death?

in many in none

5. How much do you know about other countries' customs concerning death?

much nothing

Possible discussion questions:

1. What do you think about American funerals?
2. How do you feel when you're in a cemetery?
3. What do you think happens after you die?
4. How do Americans regard death?
5. What would you like to have done to your body when you die?
6. Would you donate your body to a medical school?
7. How have you felt throughout this whole discussion on death?

All sixty-five strategies developed by the workshop participants are currently being field-tested b. their creators in their own classes before being revised, edited, and published by the Nebraska State Department of Education. It is hoped that many more teachers will try these exercises, adapt them to their own classroom situations, and experiment with others of their own creation. Feedback is invited from all who do.

Notes

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3. Silke Printz and George Schmelzer, "The Good Life in Germany," unpublished slides and script, Presentation at NFLA Fall Conference, Lincoln, Nebraska, 1974.
4. Howard Lee Nostrand, "Empathy for a Second Culture: Motivations and Techniques," Chapter 9, in Gilbert A. Jarvis, ed., *Responding to New Realities, The ACTFL Review of Foreign Language Education*, 5 (Skokie, Ill.: National Textbook Co., 1974), p. 264.
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6. Sidney Simon, Leland Howe and Howard Kirschenbaum, *Values Clarification* (New York, N.Y.: Hart Publishing Company, 1972).
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9. H. Ned Seelye, *Teaching Culture* (Skokie, Ill.: National Textbook Co., 1975), p. 42.
10. *Ibid.*
11. Adapted from Paulson, *op. cit.*
12. Adapted from Paulson, *op. cit.*

7
Clue-Searching:
An Aid to Comprehension

Jay Paul Minn
Knox College

The purpose of this paper is to present a technique for "content listening," a process that can be called clue-searching. Most language teachers have at some time or other exposed their students to "content reading" which may be broadly defined as passing the eyes over a stream of printed words without looking up any words in the dictionary. Content listening may likewise be defined as allowing the ears to accept a stream of spoken words without looking up any words in the dictionary. Total comprehension in both cases is probably impossible; one is not really aware of every word, even in one's native language. Rather, one is aware of an idea, or a sequence of events or ideas. One tends to get the point of the message from sparsely distributed items that are fully understood. The total amount of material comprehended will obviously vary according to the language background of the reader or listener.

If the listener is only vaguely aware of individual words in the spoken language he hears, what he is really doing is listening for clues, words and phrases which he perceives with understanding. In spite of the exposure to fluent oral language in dialogues and pattern drills in the classroom or laboratory, too many students are baffled and shocked

when confronted with a native speaker and finding that he speaks faster, with more slang, and with more abbreviated speech than the student had been trained to expect. Quite often the language learner who encounters such a situation becomes frightened and speechless. This unhappy state of affairs should make us aware of the fact that we have not really trained the student for confrontation and communication in real life. Auditory clue-searching, assiduously and imaginatively taught, can eliminate or drastically reduce this difficulty.

The technique reported here has been developed through several years of work with college freshmen and sophomores. Student teachers exposed to the technique in methods classes have used it with great success in first- and second-level high school, as well as in junior high foreign language classes. Basically its appeal lies in its game-like approach. Also, it lends itself to inject some humor into classroom instruction, aimed at and adapted for the age level being taught. One additional advantage of the clue-searching technique is the fact that it can incorporate a cultural lesson at an early level in language learning.

There are so many different definitions of *culture*, whether it be spelled with a capital or small c. However, no matter what one's definition of culture may be, clue-searching as an intrinsic part of a language course lends itself to any of the definitions. In other words, topics of discussion may vary, according to the interests of the teacher and students, from an aspect of the absolutism of Louis XIV to how the "natives" celebrate Christmas; or from the implications of a new law passed by the legislature of the target country to a subtlety of an emotion in a poem, or to what you say in the foreign culture when someone accidentally steps on your foot.

Although the range of cultural items possible in clue-searching is enormous, learning about culture is really a secondary benefit of the process. The primary function of clue-searching is to make the student feel comfortable hearing an uninterrupted stream of the spoken language without going to pieces and becoming discouraged by the barrage of fast and incomprehensible language. Clue-searching creates an attitude or mind set of incalculable value to the learner. It is comforting to know that this mind set can be developed painlessly. In fact, the students tend to find the process so interesting and/or amusing that they do not realize for some time that they are actively engaged in learning a skill.

The clue-searching capsule can be a three- to seven-minute segment incorporated in each class. Essentially, it consists of a short passage in the foreign language that deals with some aspect of the target language culture. The procedure follows five definite and important steps: 1) The teacher gives a preamble in English, explaining the point of the game and asking the students to perform a definite task; 2) the students listen to the passage; 3) the teacher checks on how well or poorly the students were able to perform the task assigned; 4) the teacher gives an English translation of the entire passage; 5) the students listen again to the passage, this time with the problem exaggerated and emphasized.

The following are some examples of the clue-searching exercises that were developed in French and Spanish courses. The examples will be given in English for the greatest possible communication with the readers, regardless of their foreign language orientation. It is indeed likely that one particular item may apply to French, Spanish, and Portuguese, but may not apply specifically to the same facet of Russian, German, or Chinese. But hopefully, the items given will serve as models for teachers to develop similar exercises in their respective languages.

The clue-searching procedure leads the student gently from "ignorance to bliss" as he hears a given message. Let us consider how the technique can be used on the second day of a beginning language class. Suppose that on the first day, in addition to pep-talks, orientation, and roll-taking, the teacher has presented the definite articles and the concept of noun genders. The homework for that night may have been to determine which definite articles should be used with certain nouns. On the second day, after correction of the homework, the students are asked to listen to a rapid stream of the foreign language with this preamble:

> Now I'm going to challenge you by reciting a long stream of rapid words that tell a story in the foreign language. You won't have the vaguest idea of what the story is about. Don't worry about it; you're not expected to understand it. But what could be a lot of fun is to have you listen only for the definite articles. Count them carefully and keep a tally on a sheet of paper or in your head, and when the story is over, we'll see how many you heard. You'll be reporting only a number.

The story is then read in the foreign language, as naturally as possible, without any special stress whatsoever on the definite articles.

> One day Roger was speaking French with a monkey. The monkey spoke better French than the boy. The monkey suggested that they climb onto the roof of a building to get some bananas. The boy hesitated because he wasn't too sure that he wanted any bananas badly enough to climb to the top of the roof. But he liked the monkey and wanted to be his friend, so he went with him up onto the roof. Roger, not being as adept as the monkey, fell from the roof and died. Moral: Don't try to leave your social station especially if you aren't clear in your mind whether or not you want any bananas.

The next step in the procedure is to ask the students to report how many definite articles they counted. (This particular item draws guesses all the way from four to twenty-five.) Then the passage is related in English, to the general amusement of the students. And finally, on this first presentation, the passage is recited again with the definite articles stressed and said louder than normal. This capsule takes approximately five minutes of class time.

In the same class period as this first presentation, the passage about the monkey can lead quite naturally to pattern drills on the definite article. It is also appropriate, while doing pronunciation drills, to point out the proper name *Roger*, demonstrating how the word differs in pronunciation and stress from its English equivalent. This could easily lead to the assignment of foreign language names for all the students.

One may argue that the content of the passage about the monkey does not seem particularly cultural. But this passage, as well as some others similar to it, lay the groundwork for an understanding of the deep class consciousness in Europe. Even if twentieth-century social reform may tend to weaken that class consciousness, it still seems strong when contrasted with the phenomenon in American culture. The passage also might serve to introduce a later presentation of literary works that deal with attempts to cross social lines—tragedies like Prévost's *Manon Lescaut* or Dumas' *Lady of the Camelias* (*Camille*). In addition, the passage with its apparently silly premise and its flip little ending leads to poems by Prévert, Baudelaire, and Rimbaud. But, whatever one may think of its long-range values in the course, the item does serve a twofold immediate purpose: 1) the students are taught not to panic at being exposed to an uninterrupted stream of the spoken

language while they are searching for clues and 2) the students really come to grips with the definite article in an engaging context.

It has been found through experience that this early item should present only one form of the definite article. An earlier version which involved a gorilla (a word that is feminine in French), and the mixing of masculine and feminine definite articles turned out to be too confusing for rapid tallying by the beginner. On the third day of class, the story about the monkey might reappear, and the students now come much closer to identifying the correct number of articles. In this third class another passage may be presented, this time containing only a certain number of feminine singular definite articles, and so on each day, until the students are well aware of the sound, in context, of the various forms possible. These little stories can reappear in about five weeks, then again in about another five weeks. In later presentations the number of articles is changed through slight revisions in the wording. By that time the students are coming close to counting the correct number of articles.

The foregoing presentation had a preamble that presents the rules of the game. A second type of presentation has a preamble that summarizes the story, provides a context, and specifies the clues to be found. As an example, let us look at a passage that aims at guessing new lexical items rather than grammatical structure. On the board is a simple drawing of five subway cars, the first and last pairs marked II and the middle one marked I. We start in English.

Step 1. Context: In Paris there is a wonderful network of subway trains. It is much simpler to use than the system in New York or London, because getting onto the right platform will always get you the right train. We'll talk later about how to do that. But you will notice that each train is usually composed of five cars (pointing at the drawing on the blackboard). The first two cars and the last two cars are second-class and are so marked. The tickets for these cars cost less, and the cars are usually more crowded. The first-class car is in the center of the train and is marked with a I. The tickets are more expensive, but these cars tend to be less crowded and more comfortable. Often students in Paris buy second-class tickets and ride in the first-class car, keeping a sharp eye out for a conductor who might board at any station to check the tickets. If one gets caught in a first-class car without the proper ticket, one has to pay quite a fine. The second-class cars are usually painted green or gray, so that if you don't know your numbers and aren't color blind, you have an additional way to identify the class of the car. The first-class car is quite often painted red.

Rules of the game: Now I will tell you approximately the same thing in French. And when I've finished, see whether you can tell me the French words for subway, car, green, gray, and red. Don't worry if you can't catch them all. I'll be happy if you can catch and report two out of the five words. Here we go.

Step 2. The passage is recited rapidly by the teacher in the foreign language. While telling the story, the teacher points to the drawing on the board when appropriate, as in the preamble: "In Paris there is a subway system simpler and easier to use than those in New York or London. Each train is composed of five cars. The first two cars and the last two cars are second-class. In general these cars are painted green or gray. The middle car is first-class, and in general this car is painted red. There are also big numbers painted on the car indicating the class."

Step 3. Checking: The students are asked to report the clues. (This item has been presented on the ninth or tenth day of beginning language study, just before adjectives are introduced as a special grammatical problem. It is surprising that most of the students catch four of the five clues: subway, car, gray, and red, the last being a cognate easy to catch. Green is the one usually missed on this first presentation.)

Step 4. Reinforcement: The teacher relates in English exactly what the passage says.

Step 5. Stress of clues: The individual clues are stated, with choral and individual pronunciation drilling.

Step 6. Reinforcement: The passage is recited again in the foreign language, rapidly and without special stress on the clues.

This passage reappears as part of the next day's lesson as reinforcement, and on the following day it reappears for the purpose of clue-searching the variation in pronunciation of the numerical adjective for "first," as it appears in the masculine plural before "cars," and in the feminine singular before "class." The first presentation of this item takes about seven minutes of class time, the second and third presentations taking about three minutes each.

A third type of clue-searching item has to do with information deliberately omitted from the preamble. For example, one that works well deals with a geographic orientation to Paris in conjunction with a map. The clues to be sought are the words for "north" and "south,"

and the expressions for "left bank" and "right bank." In the foreign language presentation, there appears some information that was not in the preamble; e.g., "In Neuilly is the American hospital." During the checking stage, and after the words and phrases sought have been exposed, the teacher asks whether anyone caught something that had not been hinted at in the original summary. In general, the more talented students will catch it. The sentence is explained, and then the passage is reread at normal speed. Many more exercises of this type are done during the year, gradually training the students' ears to listen for a bit more than was required. They get better at it with practice.

Toward the end of the first year, after students are familiar with these three types of items, clue-searching exercises are presented in the foreign language without preamble, and clues are checked after the presentation. At this stage the students have reached the ultimate goal in the clue-searching procedure—attempting to comprehend a complicated presentation orally by listening for clues. An item which works very well supplies a context from a projected color slide of a painting by Seurat. The presentation in the foreign language is as follows:

> Seurat was a famous painter in the late nineteenth-century movement of impressionism. His basic theory was that art has its psychological side in relation to color. As you can see, he believed that separate little dots of primary colors will blend into another color when the viewer steps back from the painting. For example, a dot of blue right next to a dot of yellow will not appear blue and yellow at a distance, but will blend into green. He called this technique *pointillisme.*

After the presentation, the students are asked for an explanation of the painter's theory. Then they are asked for the name of the painting technique. Almost all of them realize which word described it, although some have trouble reporting the word with correct pronunciation.

Toward the middle of the first year, short sight-readings are presented in the same manner as the auditory items described above. The students are urged to read through the passages at a steady pace, searching for clues and trying to comprehend the basic ideas from what they already know and from what they can learn in the passage. Before sight-readings are attempted, students are asked to try the same tech-

niques as they do in auditory clue-searching. Content readings that are done as homework are always somewhat suspect, as a frustrated student may look up some words or go back and reread something. It is far better training to do the sight-readings in class, with the teacher setting the time limits on the beginning and finishing, so that backing up is discouraged. This is precisely why auditory clue-searching should precede reading clue-searching, because the students cannot back up when confronted with a barrage of spoken language.

By the beginning of the second year, the students can listen to complicated literary explanations and grasp them with a higher degree of comprehension. They are also capable of sight-reading short stories without looking up words, and they enjoy themselves. As stated earlier, one of the great benefits of the technique described is the confident feeling a student has when faced with a new text, oral or written. He knows he can rise to the challenge and figure out the meaning of a passage without painfully translating and looking up words. Students trained in clue-searching have reported that after graduation they have continued to read foreign language books and magazines because they enjoy doing so. Students who have gone abroad have reported a sense of calm and confidence when faced with a rapidly-speaking native. Although clue-searching is probably not exclusively responsible for this happy state of affairs, it certainly contributes strongly to it.

8
A Practical Approach to the Teaching of Foreign Languages in the Adult Education Classroom

Dana Carton
Dutchess Community College, SUNY

This paper presents a number of time-tested classroom procedures designed specifically for use with the adult student of foreign languages. The procedures fall into two basic categories: warm-up exercises and two-hour class units.

The reader may wonder why there is a special need for warm-up exercises in the adult education foreign language classroom. The reason is that adult evening students, no matter how well-intentioned, do not usually arrive on time. The students in these courses are, after all, adults, who come equipped with the freedoms and responsibilities of adulthood. Consequently, they cannot be expected to appear punctually each time in class. So, as instructors, we have to adjust and structure our courses around our students' lifestyles and how these influence the resultant classroom situation. The inevitability of such tardiness, however, does indeed create a problem. If we were to start our planned lessons exactly at the scheduled hour, we would ultimately have to go back over one or more points later on during class time for the benefit of those who had arrived late. An alternative would be to attempt to get some sort of spontaneous conversation going in the foreign language. This, however, is difficult at the introductory level. A third op-

tion would be to leave the class to its own devices until all the members had appeared. In this case, with proper encouragement, a few of our more diligent students would probably ask one or two questions pertaining to material covered previously. The majority, however, would undoubtedly just sit around doing nothing in particular until the scheduled lesson started. Each of these three alternatives would assuredly result in boredom or frustration on the part of those students who had made a special effort to be in class on time, and might tempt them also to be tardy at some future date.

The solution to this seemingly insoluble problem is one that I discovered quite by accident and have developed over the years. It is the warm-up exercise.

An exercise that always gets an enthusiastic response from the adult student is one called "What do you do for a living?" The teacher initiates this by asking each student as simply as possible in the foreign language if he or she is a dentist. It is better to avoid more complicated constructions such as "What is your profession?" or "What is your occupation?", as these questions usually evoke convoluted answers. For example, the question in French is: "Êtez-vous dentiste?" Chances are the answer will be: "Non, mais je suis. . . ." (No, but I'm a. . .) unless, of course, there is actually a dentist in the class. In the traditional high school or college classroom, this question merely elicits a series of *je suis étudiant(e)* (I'm a student). In the adult education classroom, however, it provokes a wide variety of interesting responses such as: "I'm a doctor, a lawyer, a cashier, or a physical education teacher." In addition to these usual responses, one should also be prepared for flights of fancy. The foreign language class is one of the few places where imaginative prevarication, or even plain outright lying, is permissible and even worthy of encouragement. Businessmen will fantasize about being astronauts; housewives will say that they are professional dancers; engineers would rather be farmers; and farmers will claim to be poets. Such fantasizing provides an excellent means of vocabulary expansion, which, of course, is the primary goal here.

The mechanics of such exercises, and of other ones mentioned later on, can be greatly simplified if mimeographed, stenciled, or photocopied sheets are prepared in advance and distributed individually as the students enter the class. This eliminates the necessity of running

constantly to the blackboard to write down the new vocabulary for the benefit of the more visual-minded students. It also avoids the inevitable bewilderment of late arrivals who will stare at the board in dismay. The mimeos can be kept and used again at a future date during directed, individualized conversation. Furthermore, with such mimeos available, the teacher is free to concentrate on the flow of the lesson rather than on the mechanics of it.

The "American Melting Pot," as it is represented in the typical adult education classroom, lends itself ideally to an exercise on the various adjectives of nationality. The question "What is your national origin?" usually produces a long list of responses, with many students supplying up to four or five apiece. Because adults, unlike younger students, have generally developed a certain interest in their ancestral roots, this exercise endows the traditional list of nationality adjectives with a new reality by relating them to each student in a meaningful fashion. (By the way, to insure a large vocabulary accumulation, the teacher should invite responses other than just "American." Depending upon your geographical location, you will accumulate various types of lists, with stress on European, Asian, or other continents.) One may, of course, supplement this list of nationalities by inventing an elaborate and fictional background for oneself. For example, you may wish to tell the students that you are part Turkish, part Mongolian, part Argentinian, and part Yugoslavian. They will usually find such combinations immensely humorous, and will consequently learn these new terms with greater interest, often applying them to themselves in an effort to continue the "game." In such a manner a vocabulary list that would otherwise be tedious to learn is mastered with enthusiasm.

The questions "What have you bought this week?" and the many responses it evokes provide yet another exercise that works well in the adult education foreign language classroom. Unlike younger students who commonly have all their needs provided for by family and school, the adult will generally have made a substantial number of necessary purchases during any given week. Some items which frequently appear during this exercise are tissues, coughdrops, cigarettes, pens, pencils, aspirin, gasoline, stamps, train tickets, chewing gum, candy, clothing, newspapers, magazines, books, and food items. These and other vocabulary terms which are likely to turn up during the session represent ob-

jects purchased with predictable frequency by adults functioning in today's busy world. Obviously these are important words to know in any foreign language. Presented in a meaningful context related to the individual student, rather than as isolated items in a list, they are learned rapidly and easily.

The adult education student will also be receptive to an exercise in which each person is asked if he has an elephant or some such unlikely item in his bedroom. The point of this exercise is to learn household vocabulary. In French, for example, the teacher asks: "Avez-vous un éléphant dans votre chambre à coucher?" The answer, theoretically, is "No, but I have a . . . in my bedroom." For this exercise, the students have been given a list of possible items to be found in the specified location, such as bed, chair, night table, rug, alarm clock. This seemingly neutral vocabulary frequently inspires such unforeseeable and amusing inquiries as "How do you say I have a man hidden under my bed?" or "How can I say I sleep with my teddy bear?" Further drills in a similar vein include: "Do you have an elephant in your kitchen?, in your bathroom?, in your living room?, in your dining room?" Each question provides vocabulary expansion based on those items most likely to be found in the various rooms. These question-and-answer sessions tend to drag somewhat with young students who generally do not own their own furniture or appliances. On the other hand, they always succeed with adults, who usually have a substantial number of worldly goods and who are more eager to know the names of these possessions in a foreign tongue. Furthermore, adults are also predictably curious about the contents of other peoples' homes, and so will listen attentively to the descriptions their classmates offer of their respective dwellings. Once again, instead of learning an abstract list of items such as bed, chair, desk, or refrigerator, the students are now picturing specific possessions of their own, or of their classmates, simultaneously applying the foreign language terms to them. All this results in increasingly rapid and retentive learning of foreign language vocabulary.

Other exercises of this nature which are geared primarily for use with adults could include: What are you wearing today? How old are you? What time did you get up today? When did you go to sleep last night? Who is in your family? How long have you lived near here? All of these work well in the adult classroom where they evoke a wide variety of interesting responses.[1]

During the course of each of these exercise periods, the teacher should take every opportunity to let his students guess about him. When occupations are discussed, the students should be encouraged to guess what the teacher does during his spare time, about his national origin, and about his family. They will have fun expanding their foreign language vocabulary as they conjecture about the time the teacher gets up, his weekly expenses, and about the contents of his house or apartment. Unlike the more inhibited and occasionally somewhat indifferent young students, adults will be fascinated by what the teacher does when he is not teaching them a foreign language. Such curiosity, combined with a heightened sense of fun, will greatly enrich the language learning experience.

The following hints may be helpful to insure that these exercises run smoothly. First, it is best not to let any one of the students monopolize the stage for more than a minute or so. Everyone should have the opportunity to participate. One way to insure a smoothly flowing drill period with total group participation is to request at frequent intervals that students recapitulate any information given out by their fellow classmates. For instance, one could ask Mr. Schwartz exactly how many people are in Miss García's family, ask Mrs. Green to describe Mr. Rodríguez's living room, or have Mr. Ferguson enumerate every single item Mrs. Ferguson claims to have bought that week. If, as is likely, a student cannot remember everything that has been said, that student is encouraged to inquire once again. This is good practice for all concerned—for the questioner, who now gets a chance to practice asking a question in the foreign language; for the person being questioned, who may now rephrase and clarify his answer; and even for the rest of the class, who will certainly listen more attentively to the answer being given this second time.

Such recapitulation periods also provide a good way to avoid the syndrome in which each student concentrates only on his or her own answers, planning them out, practicing them mentally, while completely blocking out the replies of other class members. Recapitulation of this sort also insures good group interaction. By simulating a real-life conversational situation, it fosters a strong feeling of group spirit, a very important ingredient in the ultimate success of any of these exercises.

Two excellent phrases to incorporate into these exercise periods are: "Is that all?" (In French, *C'est tout?*) and "Is that true?" (In French, *C'est vrai?*). The former phrase will prod the student into making his answers as complete as possible, thereby enhancing the usefulness of the session for the whole class. The latter will render the entire exercise infinitely more meaningful on a personal level. Some of the more imaginative students will even start creating fictitious answers in the hopes that they will then be asked, "*C'est vrai?*"

Let us examine briefly, what makes these exercises especially suited for use in the continuing education and adult education classrooms. How are they different from most standard foreign language pattern drills? Looking at them objectively, we can see that each of these exercises combines simplicity, repetition, and above all, direct student involvement. More concretely, every one of these pedagogical devices consists of a grammatically simple question that has been selected because it will evoke a brief response for which a wide variety of substitutions are possible. The chosen question relates directly to the individual student and to his or her daily life. Each allows for a large range of different reactions and, consequently, for substantial vocabulary practice. The exercises simultaneously induce and stimulate social interaction within the group. Each inquiry is sufficiently elementary so that after an initial period in which the teacher interrogates the students, they themselves may then take over by asking the same question of each other. The exercises may be coordinated with a particular lesson or may be used independently. As a result, they can be employed profitably in an adult education foreign language course at any level. Furthermore, each exercise utilizes to the fullest extent the variety that exists in every adult education foreign language classroom, a variety that stems from the fact that students have adult freedoms and adult responsibilities, and bring to the classroom a delightful mixture of backgrounds, philosophies, and lifestyles.

The second part of this paper will suggest some class units that are highly successful when used with adult students. The two-hour time limit of each unit has been dictated by the traditional length of the evening adult education course. Of course, the units may be modified to suit the time restrictions of a particular program.

These lessons have evolved over the years through a process of trial

and error. The more successful ones have survived and have been continuously refined, undergoing innumerable revisions in order to produce smoothly-flowing, two-hour units in which each student participates to the maximum extent. One fact to keep in mind when using these lessons is that most working adults with families do not have the extra time or energy necessary to prepare adequately for a noncredit foreign language class. Since, however, they all wish somehow to become miraculously fluent in the foreign language without the necessary studying, I have created a series of independent lessons that require little or no previous knowledge of the foreign language. Each presentation is a unit in itself, one for which the student has to have retained only a minimum of basic knowledge introduced during previous lessons.

The most popular of these units is called "At the Restaurant." Ideally, it should be scheduled for the third class meeting. This gives those students who have persevered through the first two sessions added incentive to continue. (Since there is usually no grade or official credit given for the adult education foreign language course, other ways must be devised to lure students back to class. The prospect of food, a party, and the hope of learning some terms that can actually be used in a real restaurant always brings them back.

During the session preceding the restaurant lesson, students are assigned foods to bring to class. Assignments should be limited to those foods that are specialties of the countries in which the foreign language being taught is spoken. In my French classes I assign cheeses, grape juice or wine, fruit, cakes, and French bread. One may choose pizza, tortillas, knockwurst, blini or other items, depending on the langauge taught. An option should always be left open for exotic foreign specialties, which can be locally purchased or prepared at home. In my most recent restaurant unit, one student showed up with hot *Quiche Lorraine*, another brought a tray full of French *éclairs* made from a recipe found in a French cookbook, and still another contributed some real French wine along with a fair-sized assortment of French cheeses purchased at the local import shop. (The latter student, incidentally, forgot to bring a corkscrew. . .so implements such as bottle openers, can openers, and corkscrews should be kept on hand for such emergencies.) It might be appropriate to suggest that students only eat a light dinner before coming to class.

When the students arrive with their various contributions, the teacher holds each dish up for all to see and asks: *"Qu'est-ce que c'est?"* (What is it?) The answers, in French, are *C'est un... C'est une... Ce sont des....* The students will pay close attention to the names of the various foods, for if they don't learn the vocabulary now, they won't be able to order their meals later on. Also, in reference to what was discussed earlier about the inevitability of student tardiness, the *"Qu'est-ce que c'est"* game provides an excellent warm-up exercise for this class unit, since it contains the three necessary elements: simplicity, repetition, and direct student involvement.

After the warm-up period is over, (it usually lasts about twenty minutes), the teacher introduces useful foreign language restaurant vocabulary such as: I would like to reserve a table for...people for... o'clock. That's not what I ordered! I'm hungry. I'm thirsty. Waiter, the menu please. Is service included? That's all thanks. Check, please!

Classroom set-up permitting, the students now push their desks and chairs into clusters approximating a dining room arrangement in a real restaurant. (I use red-and-white-checked tablecloths to add to the feeling of realism here.) Two or three students are appointed as waiters or waitresses; each is given a tray, a towel to drape over his or her arm, a name tag to pin on, (mine say *"Serveuse...call me: Mademoiselle"* and *"Garçon"*), and mimeographed menus to distribute to the diners. Two chefs are appointed to manage the kitchen, each with an apron, a chef's hat, and a name tag (*chef* or *sommelier*). A *maître d'hotel* is also designated. The rest of the students line up outside the classroom by groups of two and three. They are told to enter the classroom in these groups and to say in the foreign language to the *maître d'*, "My name is.... I've reserved a table for two (three) people. I would like a table near the window/in the corner." He then answers with a *"Très bien, Monsieur/Madame. Par ici, s'il vous plaît."* (Very well. This way please.) After being seated, the diners may call to the waiters and waitresses, asking in the foreign language for the menu, (*"Garçon, la carte, s'il vous plaît!"*) and placing their orders, (*"Je voudrais.... Apportez-moi...."*) The waiters are quite frequently compelled to ask *"Répétez, s'il vous plaît,"* thereby providing a natural and spontaneous form of oral-aural drill. The waiters then go to the kitchen, (usually the teacher's desk), where they repeat the orders in the foreign language to the

chefs. The chefs echo these orders back as they fill the trays with food, continuing the pattern of oral-aural practice. Originally I had several shifts, with different students being chefs and waiters. I have since found that the initially appointed waiters and chefs much prefer to remain in their professional capacities throughout the lesson. Now I just encourage them to feel free to nibble during spare moments, a plan that works very well.

Once the lesson is smoothly under way, the teacher wanders about the classroom, asking in the foreign language if everything is all right. Students are given help with vocabulary and pronunciation and are asked what they are eating. In this relaxed atmosphere, I am bombarded with questions such as "How do you say 'tip' in French?" or "How do you say 'my compliments to the chef'?"

Another successful lesson calls into play everyone's natural desire to get something for free. It is known in my classes as "Shopping" or "Marché aux Puces" (Flea Market). During the preceding session, the students have been asked to rummage around their homes in search of items that are no longer of any possible use to them and that they would be willing to donate to the class. It should be made clear that the articles will no longer be theirs once the lesson has begun, for they are going to learn how to shop in the foreign language by "selling" and "buying" these wares during the class period.

When class time arrives, students come with bags full of appropriate contributions, such as chipped chinaware, old magazines, costume jewelry, empty wine bottles, worn out paperbacks, half-used packs of matches, and other such items, all somewhat the worse for wear.

The first task is to introduce some useful phrases for buying and selling, such as: May I help you? Is that all? I'd like to buy this please. It's too expensive! May I have a receipt?

Now the class is divided into groups of three or four with their desks and chairs arranged into appropriate clusters, classroom set-up permitting. Each group is provided with transparent tape, labels (easily and inexpensively produced by cutting up old scrap paper), and access to a good dictionary. So equipped, they are ready to create their own stores.

They first choose a store name and write it on a piece of paper to be taped up in plain view. Now they must label their wares with the

foreign language terms for the various objects to be sold. (Often, in elementary classes, the words have to be looked up in a dictionary.) Each label, printed out and attached with tape to the object itself, should also have a price indicated on it. For example, an old book could be labeled, "*Livre. 15 NF.*" To encourage dialogue in the foreign language, the teacher makes a point of walking around the classroom at this time, singling out various items and asking about them: "*Qu'est-ce que c'est?*", to which students should answer, "*C'est un. . ., C'est une. . . .*" Thir will provide the opportunity to correct minor errors in pronunciation while introducing vocabulary that will prove useful later on when the students are actually buying and selling.

Now is the time to appoint a banker, who will sit at a desk labeled "*La Banque*" and dole out the allotted funds of imitation foreign currency to the other students. (Such currency may either be mimeographed or purchased from a commercial source.) I find 250 NF to suffice. The students count their money out loud, to reinforce familiarity with numbers in the foreign language, and also to keep the banker honest.

Since only two students at any one time are actively involved in the bank transaction, the others may wander freely around the classroom inspecting the merchandise for sale in the various stores, and addressing such questions as *Qu'est-ce que c'est?* and *Combien est-ce?* to the shopowners. In this manner they will learn the vocabulary of the objects on display, especially the terms for those which they are thinking of purchasing later on.

Once every student has obtained spending money, the actual buying and selling begins. The only rule is that each store-group should make sure that there is always one person in the shop to act as shopkeeper. Meanwhile the others may go out and shop.

Once this lesson is flowing smoothly, the teacher mingles with the shoppers and inquires about their purchases. What have they bought? Where? How much did it cost? What will they buy next? Where? Haggling over prices is encouraged, as this provides an excellent number drill. It also gets buyers and sellers actively involved in the transactions taking place.

Once again, it should be made clear that the objects brought to

class have been contributed. What any student buys may be kept or given as a present to someone else. (Incidentally, if there is any article the teacher particularly desires, he should not hesitate to let his wishes be known. There are always a few students who would be delighted to "buy" a present for the teacher.)

About ten minutes before the class is scheduled to end, all the remaining unsold articles are brought to a central location. One of the more outgoing students is asked to auction off these hitherto unwanted objects. Shoppers who up until now refused to purchase that old, chipped bowl will suddenly find themselves unable to resist trying to outbid everyone else for it—in the foreign language, of course. When the lesson ends, everyone leaves the classroom happily bearing their new possessions.

Some other lessons that work well in the adult education classroom are:

The "Going Out" lesson. Students learn vocabulary necessary for going out in a foreign country. They then make a date, buy tickets, go to the theater, and put on little skits.

The "On Board" lesson. Students take a trip to Paris by airplane. They learn travel vocabulary, make passports, buy plane tickets, get on board an airplane, make small talk, play cards, fill out debarkation cards, and exchange addresses and phone numbers with their fellow passengers.

The "Hotel" lesson. Students get a room in a hotel, complain a bit, and check out.

The "Post Office" lesson. Students write, mail, and receive postcards.

The success of these lessons stems from the fact that they provide a class structure in which students are encouraged to sharpen language skills potentially useful in real-life, adult-oriented situations. True, these units may all be used with younger students in conventional high school or college classrooms—and I have seen them employed in just such settings with excellent results. The distinctive characteristics of each of these lessons, however, is its ability to satisfy the many, often-conflicting demands of today's adult education foreign language course in a unique, lively, and entertaining fashion.

Note

1. A substantial number of similar exercises ready for use in the French language classroom, complete with appropriate vocabulary lists and accompanying springboards for conversation, can be found in D. Carton and A. Caprio, *En français: Practical Conversational French* (New York: D. Van Nostrand Company, 1976).

9
Languages for Travel:
A Foreign Language Alternative

Max M. Novitz
Cody High School, Detroit

When I first came to Cody High School in Detroit in the fall of 1967, the foreign language enrollment was approximately 700 students out of a total school enrollment of over 3800. I felt that this appallingly low enrollment was a contradiction to the ever increasing travel, communication, cultural, and commercial exchange taking place in the world today.

The purpose of education is to broaden the horizon of the student. After all, we are living in the midst of a multi-ethnic society. With the many problems that this diversity presents, a wide range of students should be learning about a foreign culture, its history, aspirations, contributions to civilization, its customs, music, literature, art, and food. A study of a foreign language and a foreign culture unquestionably expands our students' comprehension of the world in which they live.

Before introducing the foreign travel-and-culture courses, I made a survey of all 10th grade students. The survey consisted of three questions: (1) Did you study a foreign language in the junior high school? (2) If you did study a foreign language in the junior high school, did you continue with your study of the language at Cody High? (3) If you never studied a foreign language, are you including the study of a

foreign language in your plans for the 11th or 12th grades?

I found that, of the 1200 students surveyed, only 350 were taking a foreign language. There were 250 students who had taken a foreign language in the junior high school, but had not continued. About 600 had never taken a foreign language, and of these, only seventy were planning to take a language in the 11th or 12th grades.

I contacted many of the students who had said they had studied a foreign language in junior high school, but who had not continued at high school. From my interview with them, I discovered two reasons for the high drop-out rate. One could be attributed to the chaotic conditions and the poor learning situation existing in some of our feeder schools. Students who seemed perfectly capable were afraid to continue with their foreign language study at the high school level because they felt their preparation was weak. Others stated that they were not interested and that foreign language study bored them.

I also contacted several of the students who had never studied a foreign language. Many of them came from homes that could be considered "culturally deprived." They came from homes where the students are given few if any cultural experiences. For the most part the families are strongly work oriented and even students who achieve at a high level academically are not encouraged to consider college on graduation from high school.

Many of our students, and many of their parents, have never been to the theater, to a concert, or to an art museum. Furthermore, they have no idea where these places are located. Many of our students know nothing of the city of Detroit and the environs in which they live. It is not surprising, then, that many of these students have no image of themselves in the role of using a foreign language and of some day travelling to a foreign country. In this respect, Cody High School is not unique. As far as learning a foreign language is concerned, many Americans exhibit a high degree of provincialism.

On the basis of my survey I decided to develop a course which would attract students who might not normally be interested in foreign languages. The purpose of the course was also to attract once again those students who had dropped out of foreign language study for one reason or another. I was confident that any enthusiastic experienced teacher could present a travel-and-culture course about a given country

and hold students' interest at a high level for at least one semester.

In the fall of 1968 I outlined a one-semester course of five hours credit in "Travelers' Spanish" and submitted the plan to the administration for adoption. The principal was most receptive to the idea. He approved the addition of "Travelers' Spanish" to our foreign language offering for the fall of 1969.

In the spring of 1969, I went to the junior high feeder schools to speak to the students just prior to the time when they were to make out their programs for the following year. My purpose was to explain the "Travelers' Spanish" course to them. I also met with groups of Cody High School students in order to advertise and explain the new course. A written description of the course was then distributed through all homerooms, and an article was published in the school newspaper.

The "Travelers' Spanish" course was offered for the first time in the fall of 1969 with an enrollment of thirty-six. The first class included students who had never had a foreign language, some who were currently taking the regular course in French or German, but who were curious enough to experience another language or who needed an extra five hours credit, and others who had previously tried a foreign language but had dropped out.

The course was an immediate success. In teaching it, as in teaching the regular Spanish course, my main concern was the interest level of the class. On the basis of my experience and my knowledge of the American student, I succeeded in offering a semester's work that corresponds with the students' capabilities.

By the time that "Travelers' Spanish" was offered for the third time, it was necessary to schedule two classes. When we reached a point in 1972 where three classes needed to be scheduled, I decided that similar courses in the other languages should be included. Thus we expanded the travel and culture series by first adding French, then German, followed by Russian, Italian, Polish and Swahili.

Although the total school enrollment between 1967 and the fall of 1975 fell from almost 4000 students to 3000, enrollment in foreign languages rose from 700 to 900. Enrollment in the regular courses in the fall of 1975 was 660; and 240 students were enrolled in the eight travel courses: (two Spanish, two French, one Russian, one Italian, one

Polish, and one German). We could have had two Swahili classes, but we had to cancel this language because the teacher had left the school.

What has made the travel courses popular at Cody High is the wide variety of topics and activities they have included. In our planning, we have kept in mind the type of community the school is serving and the interest of the students. The attention span of many of our students is so short that a traditional foreign language course would have been a catastrophe. The average student with whom we were dealing brings to mind the old television program of Rowan and Martin. Everything has to be instantaneous. In a sense we have copied the Rowan and Martin format, although we have provided an underlying thread of continuity in the hope of arousing enough interest so that students would explore in depth many of the topics discussed during the semester. Our success is evidenced by the number of students who have elected to take a regular course in Spanish, French, or German after an experience in a travel-and-culture course. Approximately 25 percent of our former travel students are currently enrolled in the regular courses.

I have taught only the "Travelers' Spanish" course, and so in describing the topics and materials used I will refer specifically to Spanish. The other travel courses follow, more or less, the same format. Teachers in our department have a great deal of flexibility and the semester plan for a particular travel course reflects the originality and interests of the individual teacher.

The first topic I approach is the theme of the "ugly American." In this discussion, I try to explain the provincial attitude of the average American with respect to speaking a foreign language and adapting to the customs of a foreign country which he may be visiting or where he may be working. As a basis of our discussion, I use *The Ugly American* by Burdick and Lederer.[1] The recently published *Encuentros Culturales*[2] by Snyder consisting of 53 mini-dramas can also be used to instruct students on how to avoid the "ugly American" image.

I try to elicit from the students reasons for learning a foreign language. After various reasons are enumerated, we proceed with a full discussion on the usefulness of a foreign language in a career. "Careers in Foreign Language" is the first theme on which the students are required to write.

Next, we explore the practical aspects of travel. The first item con-

sidered is documents that are required for travel.

We then discuss travel terms. Students are rarely familiar with these. Some of the terms presented are: American Plan, Modified American Plan, and European Plan. Without a knowledge of these terms and what they mean, an intelligent arrangement for a trip could not be made.

Early in the course we also focus on certain elements of the language: titles of address, greetings, useful phrases, forms of courtesy, the Spanish alphabet, and the rules of pronunciation.

The foregoing topics are discussed during the first week of the semester. They are more fully developed as the semester proceeds. At later stages we bring up many other points of information related to the practical aspects of travel. We acquaint students with the health precautions that must be taken. They must realize that the shots required will vary from country to country. The students are then given a list of 15 countries, many of which are not Spanish-speaking, and they must find out what documents and shots are required for entry. By making this study, they acquire a little more perspective and understanding of health conditions throughout the world.

Money is also discussed. Students are given practice in converting dollars into *pesos* and vice versa. A written assignment requires them to find out the name of the currency of each Spanish-speaking country and the rate of exchange. In addition, they receive information regarding the purchase and cost of travelers' checks.

Included in the course is a discussion of the major cities of the Spanish-speaking countries. The students are given a list of these cities with the points of interest that might be visited in each. They write a report explaining why these points of interest appear on the traveler's itinerary. The assignment is followed by viewing in class several filmstrips and films that highlight these places.

The geography and climate of Mexico, Spain, and Puerto Rico are explored in particular, since most American travel is to these Spanish-speaking countries. Part of the discussion directs the students' attention to the necessity of packing properly for the time of year when they are making their trip. The varieties of climate are stressed, as is the effect—especially in Mexico—of altitude on weather conditions. Another object is to point out how geography affected the growth and devel-

opment of the Hispanic world.

The history of Spain is treated briefly, with emphasis on its recent history. The students are given a list of the various ethnic groups, such as the Celts, Carthaginians, Greeks, Romans, and Moors, and are asked to write a report describing where these people came from, where they settled, how long they remained, and what lasting contributions they made to Spanish civilization.

The history of Mexico is more fully discussed. Stress is placed on the great names in Mexican history, since so many of these people appear in the murals that one sees in that country. Students write a paper giving a thumbnail sketch of at least eight people who have been prominent in Mexican history.

National and religious holidays of Spain and Mexico are considered. Class discussion is followed up with films and film-strips which highlight these events. On occasion, students are asked to submit papers describing the celebration of national and religious holidays.

Music is included as another aspect of the Hispanic culture. The students are prepared for the exciting and flamboyant *mariachi* bands of Garibaldi Square and the strolling *mariachi* bands that one encounters all over Mexico. Many of the old favorite songs are explained, with emphasis on the key words. Some of these songs are: "Las Chiapanecas," "Cielito Linda," "La Paloma," "La Cucaracha," "El Rancho Grande," and "Las Mañanitas," as well as Christmas carols and *Las Posadas.* In addition, we have presented songs of a more modern beat by the "Mocedades" group and by Joan Baez, such as "Eres Tú," "Guantanamera," "Gracias A La Vida," and "Cucurrucucu Paloma." Our presentation of rock and roll in the Latin American style and in Spanish has been a particular source of amusement for the students. As a result of all this, our classes have a great deal of bounce and gaiety.

A study of some of the major artists is included in our semester plans. We have been able to secure film-strips from the Detroit Public School collection that include talks on El Greco, Velázquez, Murillo, Goya, and Picasso. From time to time, we have been fortunate to have a member of the art department available to make some comments. Occasionally we have had students who have visited Mexiso and viewed the famous Diego Rivera murals in the *Palacio Nacional.*

Our agenda also encompasses current events. Franco, Prince Juan

Carlos, the Basques and their desire for separation, and events in Chile, Mexico, and other parts of the Spanish-speaking world have all come under discussion. And, inevitably, our conversations have focused on the dramatic changes presently going on in Portugal. Current events discussions, of course, bring up a variety of topics: economic and social problems, standards of living, employment conditions, transportation, the media, education, and religion. In exploring such issues, we try to emphasize that to understand what is going on today, one must delve into the past. Students interested in history are encouraged to select historical topics for their semester book reports.

Food, without a doubt, is one of the most popular areas explored. Students are provided with recipes of various Mexican and Spanish dishes and encouraged to experiment with these at home: *gazpacho, arroz con pollo, paella, tacos, frijoles,* and *tamales.* Occasionally we have arranged through the lunchroom to serve our students a special Mexican or Spanish luncheon. On some occasions we have held *taco* parties in the classroom, and at other times, we have arranged for groups of students to have dinner at a Mexican restaurant.

The literature of Spain and of Latin American countries occupies an important position in the course syllabus. I feel that students should at least have an introduction to *El Cid.* (Even Hollywood was interested enough to make a movie about it.) The work represents one of Spain's greatest contributions to world literature. In fact, *El Cid* is the embodiment of the spirit of the Spanish people. Further, students should have some knowledge of Don Quijote, Sancho Panza, Don Juan, and Celestina.

In discussing Cervantes and Don Quijote, I make an effort to interest the students in some of the philosophical and moral aspects involved. I distribute our set of *Don Quijote* books, together with a guide-questions sheet relating to two or three incidents in the *Quijote.* At the end of the question sheet are printed the words to "The Impossible Dream." This song has a strong appeal; the students enjoy its inspirational qualities. When the movie based on the *Quijote*, "The Man From La Mancha," was showing in the Detroit area, almost 70 of our students attended a performance. They greatly enjoyed the film, despite poor reviews given by the critics.

In an effort to create interest in Spanish literature I have also read

aloud to my classes. Cervantes' "Cipión y Berganza," the short story of the two dogs who suddenly find themselves with the power of speech, has always been well received. Students have also liked selections from *Lazarillo de Tormes*, particularly the incidents relating to the blind beggar and the impoverished *hidalgo*. After reading these selections aloud to a class, I have occasionally succeeded in distributing my three or four copies of *Lazarillo de Tormes* among the students.

Spanish sports is a popular topic. *Jai-alai* and bullfighting are discussed and explained. In my opinion, one of the best books on bullfighting is *The Running of the Bulls* by Casteel.[3] I have planned a complete series of talks based on this book—from the raising of the bulls to the training of the bullfighters, the three phases of the bullfight, the various passes, and the awards given to the bullfighter. These talks are followed up with a showing of films and film-strips on the bullfight.

The best "realia" of all are the people who come from the Hispanic world. We have been able to obtain speakers through the University of Detroit and Wayne State University, both of which have Latin American students in attendance. Cody High School has also had several students who have come to us from different parts of Latin America and Spain. On one occasion we were fortunate to get the Mexican consul to visit our classes. In the Detroit area, we are also fortunate to have consuls from other countries: The Dominican Republic, El Salvador, Guatemala, Honduras, and Panama. We plan to call upon them to visit our "Travelers' Spanish" classes.

Going on field trips can engender high interest among students. For a number of reasons, it is difficult to make arrangements for large groups. However, the participation of a few students has helped provide interest among the others who were unable to attend a particular field trip. I have frequently taken no more than three, four, or five students to such activities and places as university Spanish plays, the Stratford Spanish Film Theater, the International Institute, the Ballet Folklórico, various Mexican gift shops, and churches. Masses are said completely in Spanish at least once a month at three different area churches. Until two years ago, several of our students also participated in spring tours of Mexico.

As a guide and a follow up to the topics enumerated above, we use a set of books called *The Hispanic World* by Cabat and Cabat.[4] This

touches on almost every aspect of civilization: geography, history, music, literature, art, etc. The treatment of these subjects is not in depth, but serves as an introduction to the Spanish world. The only problem is that at the end of each chapter, the authors have provided a multiple-choice test in Spanish. At this stage the students are unable to handle the written language. As a solution, I have made up a set of test booklets to accompany the basic text.

Another set of books that we distribute is *Mexico on $5.00 and $10.00 a Day.*[5] This book provides excellent realia. The purpose for using it is the high interest it produces and to acquaint the student with the type of reading he must do in preparation for a trip. On completion of *Mexico on $5.00 and $10.00 a Day*, students submit a paper describing the cities and points of interest that they would include in a two-week trip. They are required to name the hotels they would choose, the points of interest they would visit, their means of transportation, and the total cost of their proposed trip.

To give added dimension to the various topics explored, we make full use of the audio-visual services provided by the Detroit Public Schools. Our department also has several of its own film-strips and films. The most useful of these are included in a set called *The Hispanic World* by Peter Buckley.[6] The series includes every nation of the Hispanic world. The tapes are in both Spanish and English. This set of film-strips and tapes alone would be almost enough to illustrate the high points of the Hispanic world for the "Travelers' Spanish course."

Finally, the course presents various aspects of the Spanish langauge. The following items are covered:

1. Spanish alphabet and pronunciation
2. titles of address (*señor, señorita,* etc.)
3. greetings
4. phrases of courtesy (please, thank you, etc.)
5. asking directions
6. terms useful in shopping (how much?, expensive, too much, etc.)
7. names of various types of stores
8. Spanish surnames and first names
9. names of various food items
10. table setting (knife, fork, spoon, plate)
11. numbers from 1-1,000

12. days of the week
13. months
14. weather descriptions
15. telling time
16. parts of the body
17. ailments (headache, toothache)
18. geographical terms in Spanish (hemisphere, continent, ocean, etc.)
19. Spanish names for the most important cities and countries
20. clothing
21. occupations
22. names of school subjects
23. cognates ending in *-ción* and *-tad* or *-dad*

Many of the items listed above are not intended for complete mastery. Pronunciation is stressed, and sound-symbol correspondence is practiced with dictations.

Conversations have been developed around some of the above items. Students are required to memorize the questions which they must then direct at other students.

Days of the Week:

¿Qué día es hoy (mañana)?

¿Qué día fue ayer?

Seasons:

¿Qué tiempo hace en la primavera (en el verano, en el otoño, en el invierno)?

Months:

¿En qué mes hace calor (frío, fresco, etc.)?

¿En qué mes llueve (nieva) mucho?

Meals:

(One student must take a breakfast or lunch order from another student without reference to notes.)

¿Prefiere Ud. jugo de naranja o jugo de tomate?

¿Prefiere Ud. huevos fritos o huevos revueltos?

¿Prefiere Ud. un emparedado de jamón o una hamburguesa?

¿Prefiere Ud. café, té, o leche?

To provide students with some audio training, we use *Entender y Hablar*[7] and the accompanying tapes. Two 15-minute periods a week

are spent with the objective of complete mastery of the first two lessons. We violate one of the basic principles of the audiolingual method by permitting students to see the printed word from the start. The tapes are excellent and the students enjoy working with them during the two 15-minute sessions each week. In Lesson 1, greetings, health inquiries, expressions of sympathy, goodbyes, and Spanish surnames and first names are stressed in the pattern practice section and in the dialogues. In Lesson 2, Spanish names are also stressed, as well as introductions and request for names. Students are required to memorize and dramatize some of the dialogues. The Spanish on these tapes is excellent, and as long as the drill session does not exceed 15 minutes, the attention, interest, and performance of the students are at a high level.

Another source of Spanish language materials is *Para Servirle, Book I.*[8] Its main purpose is to develop initiative of utterance and to provide the student with conversational drill on daily topics of interest. This kind of drill helps the student to develop fluency and, at the same time, gives him a firm grasp of the grammar. One of the topics developed is smoking. On completion of this topic, and at any time thereafter, students should be able to direct the following six questions at a fellow student:

¿Fuma Ud.?
¿Fuma su padre?
¿Fuma su madre?
¿Fuman sus hermanos?
¿Fuma su amigo favorito?
¿Fuma _____*?* (relayed answer)

Other topics which follow the above model are:

¿Cómo se llama Ud.?
¿Cómo está Ud.?
¿Tiene Ud. un coche?
¿Maneja Ud.?
¿Nada Ud.?
¿Habla Ud. mucho por teléfono?
¿Escribe Ud. cheques?
¿Mira Ud. la televisión?

This portion of the course is based on the materials used in the

regular Spanish course. Students who demonstrate skill in handling these materials are encouraged to enroll in the regular course the following semester.

I have only touched upon a limited number of cultural and linguistic resources. I am sure that the reader can add many good suggestions in this area and I would welcome hearing about them.

Notes

1. William J. Lederer and Eugene Burdick, *The Ugly American* (New York: W. W. Norton & Co., Inc., 1958).
2. Barbara Snyder, *Encuentros Culturales* (Skokie, Ill.: National Textbook Company, 1975).
3. Homer Casteel, *The Running of the Bulls* (New York: Dodd & Mead and Company, 1953).
4. Louis Cabat and Robert Cabat, *The Hispanic World* (New York: Oxford Book Company, 1961).
5. Tom Brosnahan, *Mexico on $5.00 and $10.00 a Day* (New York: Arthur Frommer, 1975).
6. Peter Buckley, *The Hispanic World*, filmstrip-tape series (New York: Holt, Rinehart and Winston, Inc., 1963).
7. Gregory La Grone, Andrea Sendon McHenry, and Patricia O'Connor, *Entender y Hablar* (Holt, Rinehart and Winston, 1961).
8. Max M. Novitz, *Para Servirle* (in preparation for publication).

10
Environmental Education and Foreign Languages

David E. Cox
Virginia State Department of Education

Although I am not an environmental activist, my feelings are strong when it comes to the importance of developing or refining awareness within the individual of both the natural and man-made environments which surround him, and of the responsibilities that one must accept if the balance of nature is to be maintained. The problems and concerns of environmental education need not be relegated exclusively to a narrow segment of the school's curriculum, such as science or social studies programs. The subject may serve as a rich source of content for foreign language classroom discussions, for it has many cultural, aesthetic, and personal implications for both teachers and students that are of particular relevance for the mid-1970s.

I should explain how I became involved in this venture, for I don't believe that my situation is very different from that of the classroom teacher.

In the summer of 1974, I was approached by one of the supervisors in the Science Service of the Virginia State Department of Education who had been charged with the responsibility of designing and implementing an environmental education program in Virginia's public schools. The program was to be implemented, not through specific

courses which were to be added to the school curriculum, but through assimilation into existing course offerings. The foreign language supervisors, like those in other disciplines, were requested to serve as consultants in summer workshops where teachers, administrators, and supervisors from local school divisions would be offered suggestions for incorporating environmental education into specific disciplines.

I must admit that I did not look forward to the task. After all, what was a foreign language specialist expected to know about a subject which seemingly belonged in science? And an additional assignment was the last thing I needed.

I was further discouraged by the discovery that little work had been done in the area of environmental education and foreign languages. The ERIC system, foreign language reviews, and other professional publications yielded very little information other than the ecology packets in French, German, and Spanish prepared under the auspices of the Minnesota State Department of Education.

After some reflection, however, I came to several realizations. Foreign languages are by their very nature interdisciplinary. Outside of pure linguistic development, language instruction usually touches in varying degrees on math, music, art, geography, history, home economics and, no doubt, other areas depending on the interests of the teacher and students. Environmental education, too, is by its very nature interdisciplinary; for there is no instructional area within the academic, vocational or avocational domains which cannot be related in some way to the environmental movement. Furthermore, a developing "awareness" within the foreign language student is crucial, if he is to reach the point of understanding where he accepts cultural differences and similarities without necessarily expressing approval or disapproval. The environmentalist also seeks to instill within the individual an awareness of, among other things, the delicate balance of nature, its complexities, its interdependencies, and its aesthetic values.

The discovery of this common ground between environmental education and foreign languages led to additional thoughts.

1. The United States does not have exclusive rights to environmental problems and concerns. From the drought-stricken lands of West Africa to the vastly populated areas of the Far East, few countries have escaped the concerned eye of the environmentalist.

2. Neither the twentieth century, the nineteenth, nor any other period of time, even back to the days of old Rome, has exclusive rights to environmental issues.

3. Many nations share common natural resources, and there are profound implications if one country pollutes, in some way, one or more of these resources. For example, extensive fresh-water irrigation of Siberian timberland could, according to climatologists, adversely affect the climate of the countries of the middle latitudes.

4. Why is it that parks and green space are usually low priority projects in city planning in this country, yet, in many foreign nations, the smallest village has at least one park or public garden?

5. In the past, the United States has come forth to assist other countries in solving their environmental problems. Frequently, however, such generosity has failed to bring about positive results. Is it possible that these failures have been due to a lack of understanding of differing cultural values?

Assuming that these observations are accurate, it appears that, indeed, environmental education and foreign languages can be brought together and explored in the classroom. Furthermore, in culturally sensitive matters, the opinion or comment of the foreign language teacher may be particularly worthy of consideration.

As a framework for the incorporation of environmental content into the foreign langauge instructional program, I have established three basic categories from which topics may be selected for in-class or out-of-class exploration. These categories are quite broad and may be broken down into sub-groups. Because of the scope of environmental education, however, there are cases of overlap.

Category I includes those environmental issues and problems which originate in or pertain to a particular country. The following are examples:

(a) The French/British supersonic transport, the Concorde, has cut traditional flying time approximately in half. A transatlantic crossing now takes about 3½ hours. Present regulations of the U.S. Environmental Protection Agency, however, ban or severely limit supersonic flights over this country; therefore, any country operating the SST would not be able to fly within this country's airspace.[2] What are the implications with regard to political and trade relations?

(b) The former French president, Georges Pompidou, in keeping with his statements that Paris must conform to the automobile, supported the constructions of a controversial expressway which would have forced the famous stalls of the *bouquinistes* from their traditional location along the Seine. It would also have destroyed some of the older sections of Paris and would have passed within sight of the Notre Dame Cathedral. Fortunately or unfortunately, depending on which side of the expressway issue you stood, Pompidou passed on. His successor stopped construction of the highway and publicly stated that no longer would Paris have to conform to the automobile, but indeed, the auto would have to conform to Paris.

(c) During the eighteenth century, one French philosopher cited natural disasters, wars, and celibacy as means of controlling population. The twentieth century has additional means. However, when it comes to limiting the size of the uneducated Catholic family in a particular foreign country, are we not being somewhat presumptuous in sending "CARE packages" of IUDs or birth control pills?

(d) A social studies colleague of mine was recently in India where she was exposed to the living and working conditions of the inhabitants. On one particular occasion she and the other members of the group, all U.S. citizens, observed teams of laborers in the process of building a road. Each worker would scoop up some dirt with a shovel and deposit it several paces away. This was repeated over and over. The scene prompted one of the more astute American observers to volunteer a bit of free, benevolent, business-oriented American advice, suggesting that wheelbarrows be purchased. The road could thus be built in half the time with half the number of people. The native guide responded that indeed that would be possible, but that it would also put many of the people out of work.

Category II includes those problems and concerns which pertain to this country. As much as possible, the medium for exploration is the foreign language. The focus can be on national, state, or local issues. For example, among the issues which have recently confronted the residents of Virginia are flood control, construction of controversial expressways, construction of nuclear power plants, the discharge of untreated industrial wastes into rivers, and the location of a solar-powered science museum in the middle of a park.

The third category focuses on man's relationship with nature: his appreciation of, respect for, and dependence on the natural environment. How is this relationship expressed in the foreign language and culture? How does it manifest itself both in the fine arts and in that which has been termed "culture with a small c"? To what degree has nature influenced the writings of the romantic period, impressionism in art, romanticism in music? On which side of the environmental fence would one find, for example, Jean Jacques Rousseau? Is there evidence of man's relationship with nature in contemporary, everyday life? Can this relationship be found in the popular songs of the day, or even in something as common as a magazine advertisement? Why are outdoor *cafés* so prevalent in Europe? How is man's relationship with the natural environment expressed in our culture?

And then there is P. V. Maro, a writer of some renown, though he is perhaps better known in Italy, his native country. Publius Virgilius Maro—Virgil to us—wrote *The Georgics*, a sort of farmer's almanac in verse which stressed the desirability of one's return to nature. Already some 2000 years ago he encouraged his fellow man to leave the hustle and bustle of city life for the beauty, serenity, and tranquillity of the countryside. Several hundred years later, during the first century A.D., came Juvenal, the Roman poet and satirist. In his *Third Satire* Juvenal comments that in Rome, if one is not dodging chariots, driven with reckless abandon, one is dodging all types of objects thrown from the windows above.

Those of us in the classics, therefore, should not hesitate to incorporate some aspects of environmental education into the instructional program. Perhaps pollution problems of yesterday can be compared with those of today. How did the Romans solve their problems—or did they? Or some students may be interested in current efforts to preserve the ancient ruins of Greece and Italy. What effect is air pollution having on these monuments?

Finding material, either as background information for the teacher or for use by the students, does not have to be inordinately time consuming or excessively expensive. As a first step, one might contact the government information office of the particular country or countries one is concerned with. Inquiries, however, should be as specific as possible, requesting information in English or the foreign language. Many

foreign nations have participated in international conferences on various environmental issues. Copies of reports presented at such meetings may also be available.

Foreign publications, particularly magazines and newspapers, are a valuable source of information. In addition, domestic magazines and periodicals occasionally carry articles, notes, or captioned pictures about specific foreign issues and problems. I have found several items in the local newspapers which could be placed on the bulletin board. There is also television which offers the Cousteau and National Geographic specials, *Wild Kingdom* and similar series, as well as an occasional documentary which addresses itself to a more specific environmental issue.

Material from other disciplines (e.g., science and social studies) is readily available and adaptable for use in foreign language classes. But by and large, the most fertile source of information may be those materials which are already on hand: slides, filmstrips, 16mm films, posters, supplementary readers, and, of course, the textbook. The point is that these materials must be approached from a different perspective. They must be examined from an environmentalist's point of view.

I offer no unique or innovative ways of introducing environmental ideas, observations, and issues into the foreign language program. For the most part, this can be done in ways familiar to us all. Some teachers may only wish to put a clipping or a picture on the bulletin board; others may want to use some part of a dialogue as a point of entry; still others may prefer to construct a learning activity packet and use it as supplementary material. Some students may wish to raise environmental questions with their pen pals or tape pals.

Perhaps the class is small enough for the teacher and students to go outdoors. If so, the groups should find a setting where everyone can relax. Students can then be asked to respond—to themselves or on paper, in one word or in a complete sentence—to questions such as these: "What do you hear?" "What do you smell?" "What do you see?" "What do you feel?"

Life is all around us. Turn over a rock on the side of a hill and you have opened the door to a small world unto itself. But too few of us take the time to enjoy such life. Indeed, few of us are even aware of it, because we are caught up in the pace and pressure of American life.

Convinced that the shortest distance between two points is a straight line, we expend all our efforts in getting from Point A to Point B as fast as we can.

I encourage you to take some time and explore environmental education in relation to foreign language learning. I am confident that both you and your students will find it a rewarding experience. Try just one of the ideas, techniques, and activities suggested. It may be nothing more than a sign on the door of your Latin classroom saying "Where does the *pollut-* in *pollution* come from? Take Latin and find out!" Or you may start developing plans for a mini-course. Or you may just want to take a daffodil to class.

Notes

1. This paper was presented as the luncheon address at the 1975 Central States Conference in St. Louis, Missouri. Although the topic of the paper does not deal directly with the theme of this volume, the paper is included here because of the positive response it received last year.
2. Even over France, the Concorde is permitted to fly only at subsonic speeds.

NTC PROFESSIONAL MATERIALS

Individualized Foreign Language Instruction, Grittner and La Leike	9310-5
Teaching Culture: Strategies for Foreign Language Educators, Seelye	9326-1
Living in Latin America: A Case Study in Cross-Cultural Communication, Gorden	9341-5

ACTFL Review, *published annually in conjunction with The American Council on the Teaching of Foreign Languages*

Perspective: A New Freedom, ed. Jarvis, Vol. 7 (1975)	Hardbound 9352-0 Paperback 9355-5
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Pluralism in Foreign Language Education, ed., Lange, Vol. 3 (1971)	Paperback 9339-3
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Central States Conference Proceedings, *published annually in conjunction with The Central States Conference on the Teaching of Foreign Languages*

Teaching for Communication in the Foreign Language Classroom, ed. Schulz (1976)	9304-0
The Culture Revolution in Foreign Language Teaching, ed. Lafayette (1975)	9303-2
Careers, Communication & Culture in Foreign Language Teaching, ed. Grittner (1974)	9302-4
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